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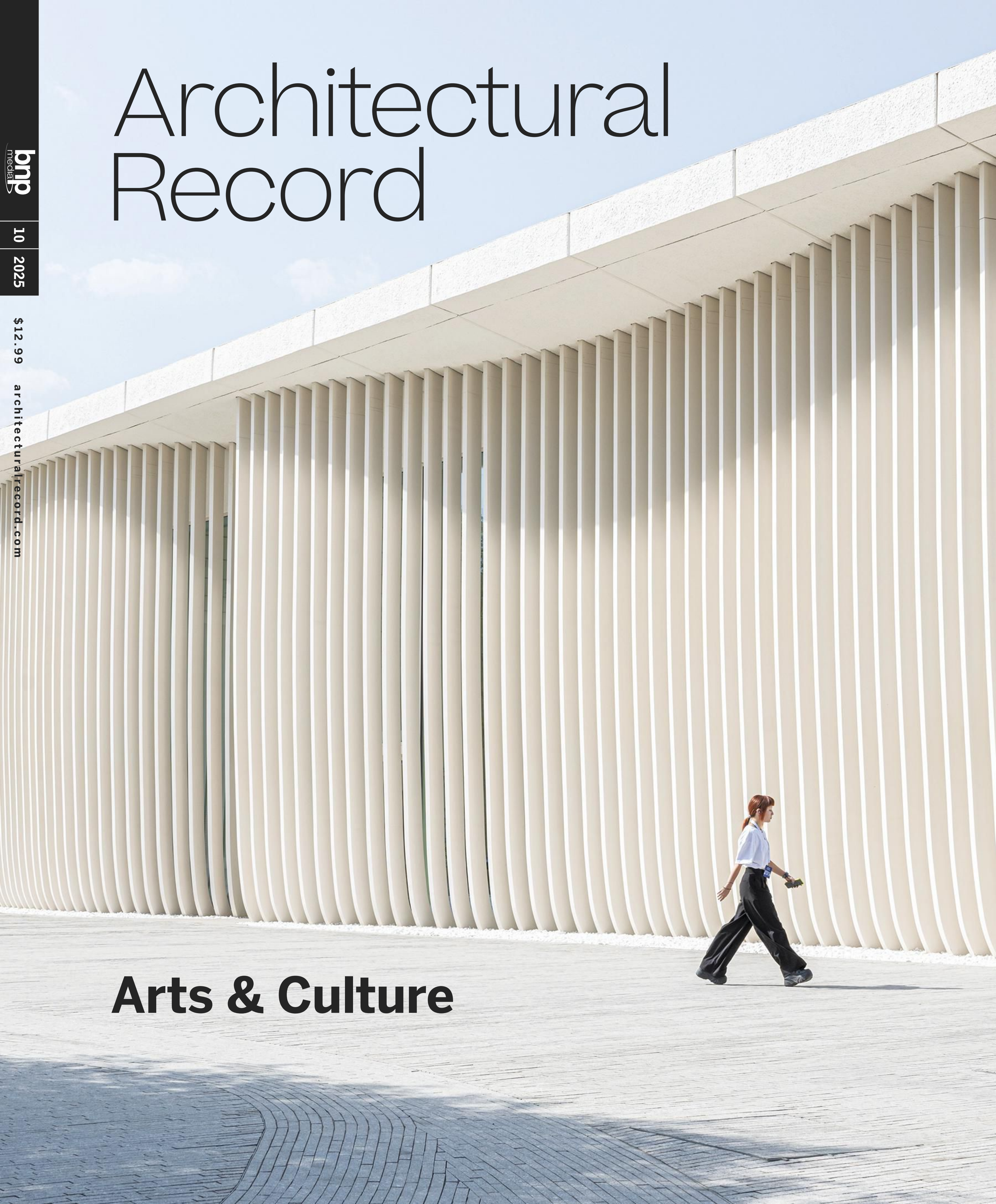

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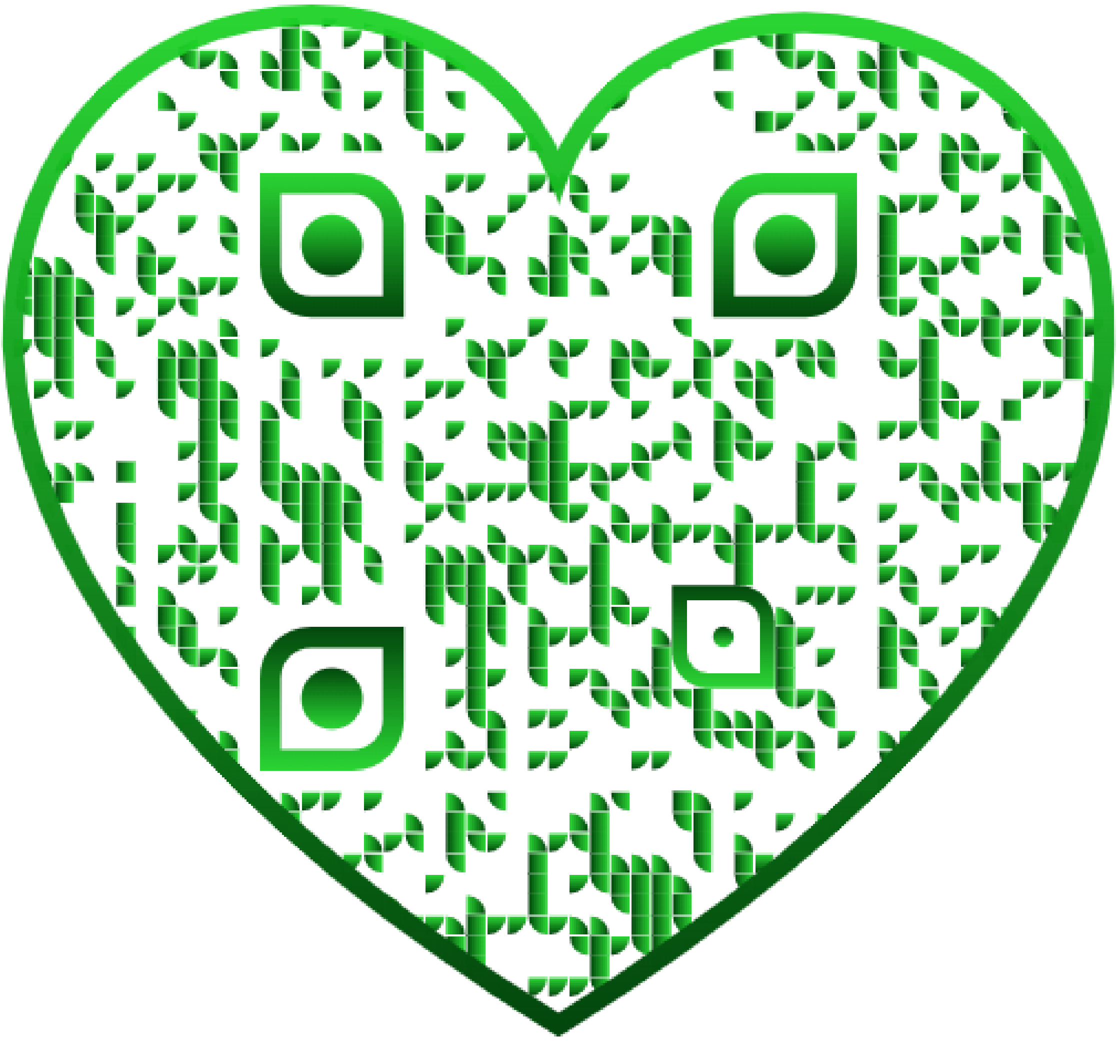

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When it comes to mountain living, you can either live in the postcard, or you can look at the postcard. This striking, Michael Upwall-designed home on the outskirts of Park City, Utah certainly embraces the latter.

From the outside, the home's extreme, sculptural design is visually stunning, with its dramatic off-kilter masses and unexpected forms and angles, blending steel and concrete to what appears to be their near-structural limits. Upwall describes this particular home as almost "origami," and with its cantilevered overhangs and folded-together lines, it's easy to see why.

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But where seeing this bold, boundary-pushing home from the outside is a sight to behold, once inside, Upwall's desire switches completely. In a way, he doesn't want you to see the house at all. For what he describes as his "mountain modern" homes, the views – the postcard – become paramount.

To help him achieve this emphasis on the surrounding landscape, he turned to the Marvin Modern collection of windows and doors. With their narrow frames, consistent sightlines, and expansive sheets of glass, they were the perfect choice to showcase the home's breathtaking panoramic views.

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> "The whole modern philosophy is to get out of the way of the view. Even though they're beautiful windows, I'm not looking at the windows. I'm looking through the eyes of the house."
> *— Michael Upwall, Principal Architect, Founder, Upwall Design Architects*

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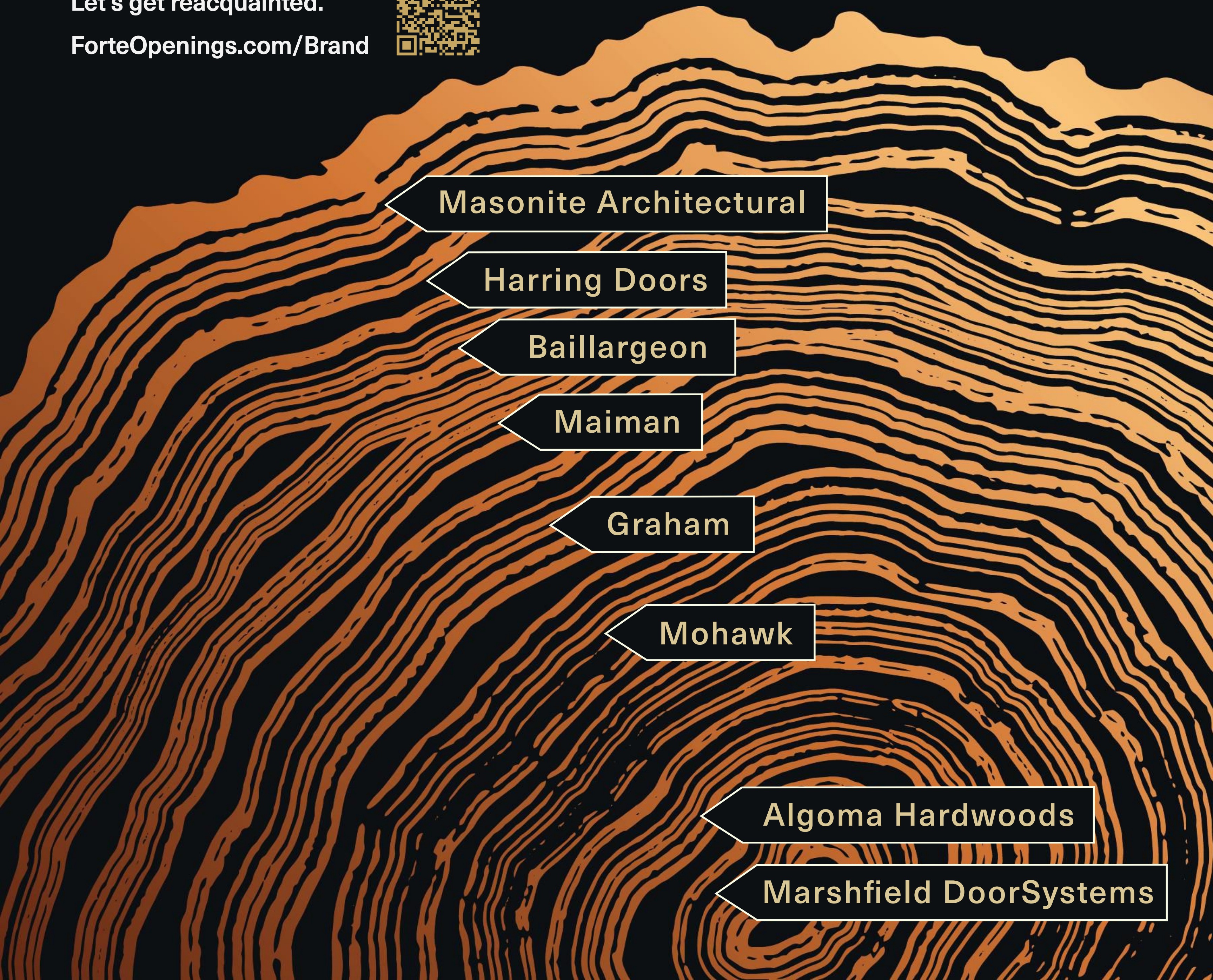
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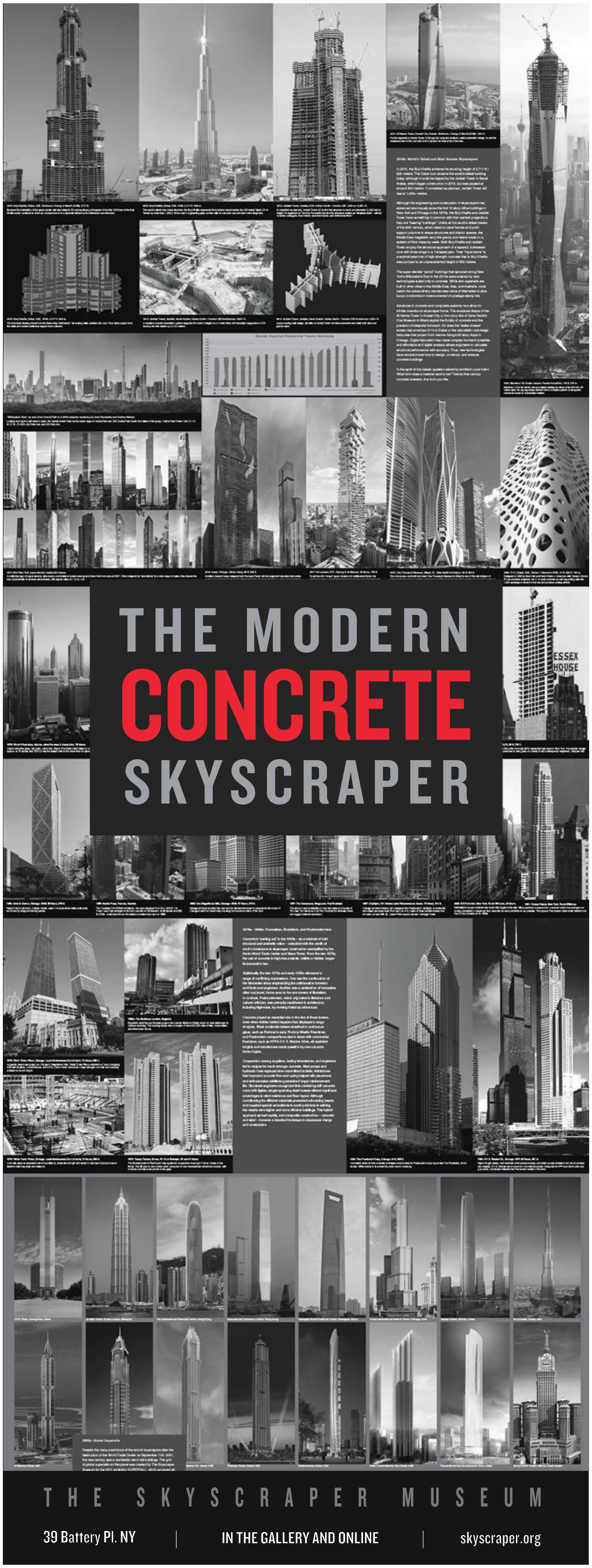

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DEPARTMENTS

18 **EDITOR'S LETTER**

21 **INSIDE LOOK: Grand Egyptian Museum, Cairo** HENEGHAN PENG *By Nader Tehrani*

28 **LANDSCAPE: Calder Gardens, Philadelphia** HERZOG & DE MEURON *By Izzy Kornblatt*

35 **HOUSE OF THE MONTH: Riverdale, Muskoka, Ontario** HARIRI PONTARINI *By Leopoldo Villardi*

42 **CLOSE UP: Municipal Grand, Savannah** AAMP STUDIO *By Patrick Templeton*

50 **IN FOCUS: Edificio Viciana, Valencia, Spain** FERNÁNDEZ-LLEBREZ ARQUITECTURA *By David Cohn*

57 **TRIBUTE: Nicholas Grimshaw (1939–2025)** *By Patrick Templeton*

58 **NEWSMAKER: Barry Bergdoll Awarded the 2025 Vincent Scully Prize** *By Suzanne Stephens*

61 **FORUM: Building Attractions: High-Rise Thrills** *By Nathan Eddy*

66 **PRODUCTS: Walls & Ceilings**

69 **GUESS THE ARCHITECT**

BUILDING TYPE STUDY 1,079 ARTS & CULTURE

79 **Tselinny Center of Contemporary Culture, Almaty, Kazakhstan** ASIF KHAN STUDIO *By Andrew Ayers*

86 **Wildflower Studios, Queens, New York** BJARKE INGELS GROUP *By Clifford A. Pearson*

90 **Abby Kortrijk, Belgium** BAROZZI VEIGA *By Andrew Ayers*

96 **Cocopah Museum, Somerton, Arizona** EHRLICH YANAI RHEE CHANEY *By Patrick Templeton*

100 **Te Rua Archives, Wellington, New Zealand** WARREN AND MAHONEY *By Matthew Marani*

BOOK EXCERPTS

70 ***Architecture for Culture: Rethinking Museums*, by Béatrice Grenier**

72 ***Encounters: Denise Scott Brown Photographs*, edited by Izzy Kornblatt**

106 **CONTINUING EDUCATION: Anthony Timberlands Center, Fayetteville, Arkansas** GRAFTON ARCHITECTS *By Joann Gonchar, FAIA* CEU

134 **Dates & Events**

140 **SNAPSHOT: National WWII Museum, New Orleans** VOORSANGER ARCHITECTS *By Matthew Marani*

THIS PAGE: ABBY KORTRIJK, BELGIUM, BY BAROZZI VEIGA. PHOTO © SIMONE MARCOLIN

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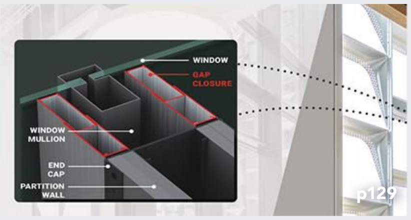

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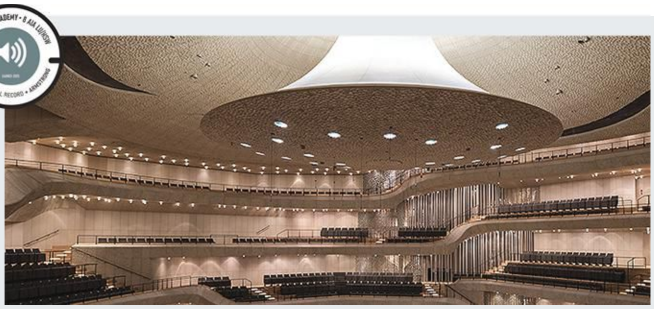

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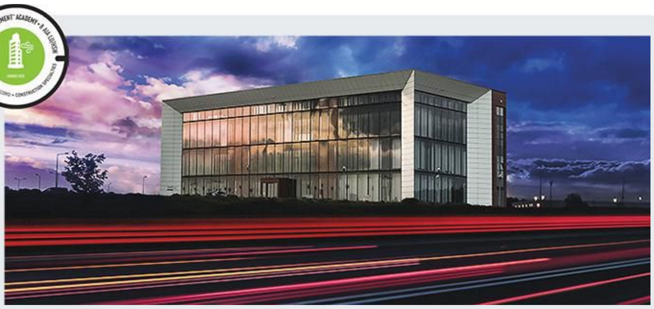

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From the EDITOR

Time Will Tell

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THE GREAT Pyramid of Giza, the largest of the Egyptian pyramids on the outskirts of Cairo, is believed to have been built over the course of 26 years. It has taken almost as long to build the Grand Egyptian Museum, whose official opening, after many delays, is now set for November 1. The story of the trials and tribulations of its construction, particularly for the competition-winning architect, Dublin-based Heneghan Peng, is recounted in this issue's Inside Look (page 21).

But even more significant for a structure than the time it takes to build it is the life—or multiple lives—it takes on once completed. For example, the pyramids—originally built as tombs for the pharaohs, became sites of archaeological exploration in the 19th century, and Egypt's main tourist attraction by the 20th. That continues. Revenue from tourism, a cornerstone of the country's economy, hit record-breaking levels last year. The new museum will only increase those numbers.

In another far-flung region, Kazakhstan, London-based architect Asif Khan has given new life to a movie theater in the former capital of Almaty. Built as a propaganda machine by the Soviets in 1964, the cineplex has been reinvented as an independent arts center, featured on the cover. In Kortrijk, Belgium, a medieval abbey complex, first converted to a museum in 1993, has been expanded, with a new pavilion by Barozzi Veiga (page 90). Places for burial, entertainment, and spirituality are all ingeniously reimagined as cultural hubs.

Architecture is a discipline conceived in three dimensions. The fourth—time—is not often talked about, but its passage can dramatically alter how a space is perceived and used. However, that doesn't mean a building can't have immediate impact, or represent new beginnings. Another Dublin-based studio, the Pritzker Prize–winning Grafton Architects, recently unveiled its first building in the United States, the Anthony Timberlands Center for Design and Materials Innovation, at the University of Arkansas (page 106). It is among the first buildings in mass timber by Grafton, a firm until now known for buildings of great heft, usually in concrete.

Looking to the future, this month's Forum examines a phenomenon many of us could never have imagined—towers as theme parks (page 61). A roller coaster atop a skyscraper? Sounds like a downhill ride for architecture and the public—let's hope time will quash that trend!

Josephine Minutillo, Editor in Chief

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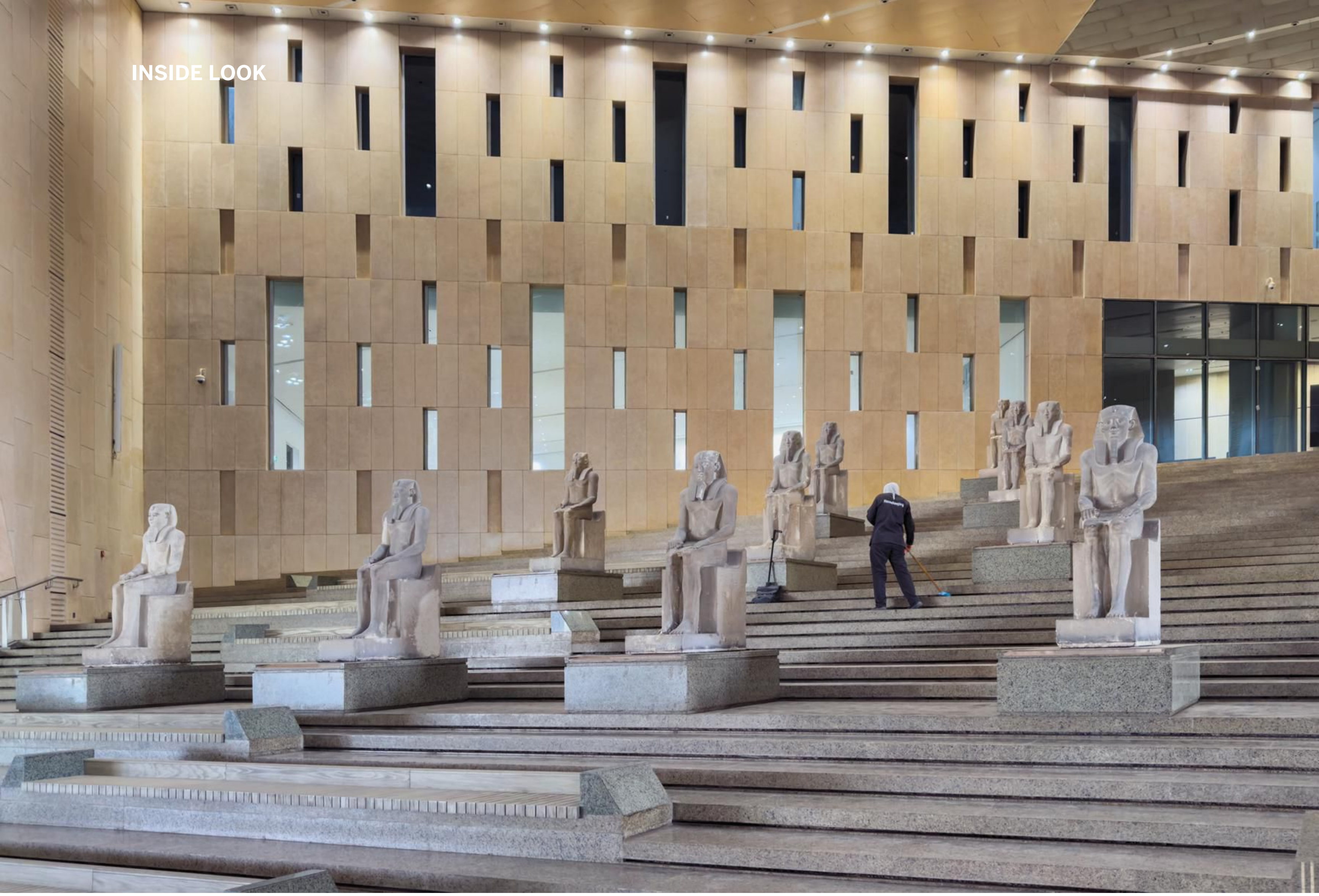


THE GRAND EGYPTIAN MUSEUM:
A QUARTER CENTURY IN THE MAKING

BY NADER TEHRANI
PHOTOGRAPHY BY IWAN BAAN

WITH THE COMPLETION of the Grand Egyptian Museum (GEM), there would conventionally be a storm of celebration, paired with substantial coverage in the media for what is ostensibly one of the most significant projects of its time. Adopting over 100,000 archeological artifacts from the Egyptian Museum in Cairo (designed by French architect Marcel Dourgnon in 1897), the proposed Grand Egyptian Museum was to offer a dignified home for these historical treasures, replete with the kind of environmental and museological protection they lacked in their 19th-century predecessor. Moreover, with a site located adjacent to the Giza complex, the new project would serve to mediate between the colossal monumentality of the pyramids and the conventional sprawl of contemporary Cairo, in effect a threshold between composed antiquities and unconstrained modernity.

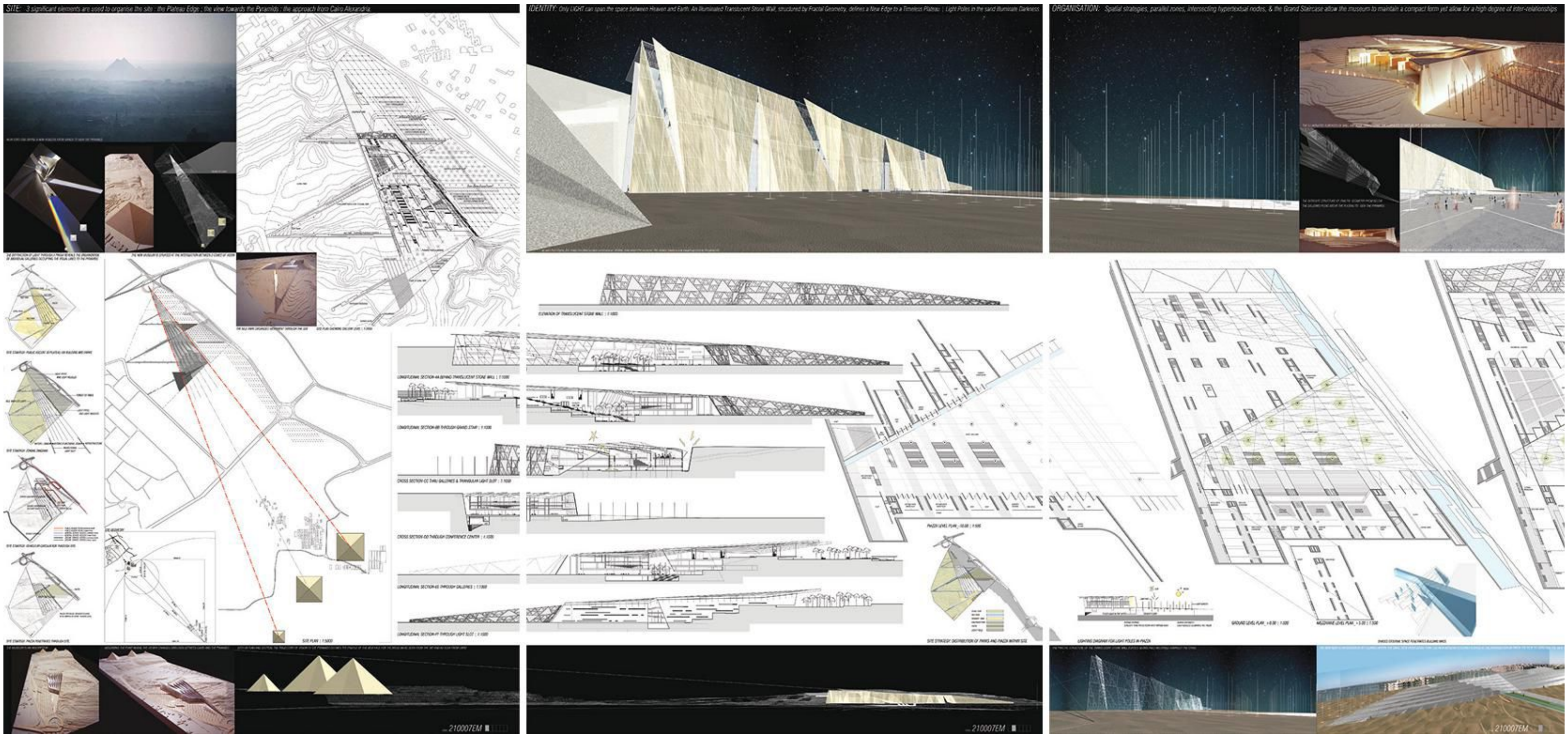
Won by then start-up architects Róisín Heneghan and Shih-Fu Peng, of Dublin-based Heneghan Peng Architects, the project has taken almost a quarter century to complete. Conceived in the era of Hosni Mubarak with a sense of pride about the country's national treasures, the project has now weathered the sometimes turbulent transfer of power between a range of leaders, among them Omar Suleiman, Muhammad Hussein Tantawi, Mohamed Morsi, Adly Mansour, and, subsequently, Abdel Fattah El-Sisi, who has ruled since 2014. Accordingly, beyond attempting to assess the project's design, what is worth evaluating on this occasion is how the delivery of architectural commissions thrive on, or survive, an institutional patronage that can oscillate between autocracy and democracy at any given moment—a lesson from which the United States may have a lot to learn as it navigates its own political evolutions.

Commissioned by the Ministry of Culture and the Government of Egypt, the project was the result of a 2002 international competition that garnered over 1,500 entries from 82 countries. Competitions of this kind have a history of their own, requiring tacit guarantees of an international ethic whereby the results of the jury, standards of professional practice, and protocols of good faith are respected as essential ingredients of the process. Even with the rigorous guidelines documented by the Union of International Associations, it is sometimes difficult to translate its regulations into reality, and, thus, the actual construction of great buildings in the global sphere has remained elusive for decades, even after the completion of the Sydney Opera House, a project that one might describe as the canon of controversy of its day and age. For instance, the principle that protects the author's intellectual property states that "no alterations may be made without the author's consent," and yet there are ample contractual loopholes that give organizers space for an interpretive bias that restricts architects' rights. Because commissions are grounded not only in the hard mandates of legal protocols but also the dissemination of power through the soft persuasion of collective practices, many great buildings persist precisely because of the agency of institutional memory, when there is one, whose protagonists play a critical role in providing not only continuity in civic projects but checks and balances on the whims of centralized orders.

Here, it is important to recognize that even though the architects of the Grand Egyptian Museum were never dismissed, or their professionalism challenged, they nonetheless have been excluded from the formation of their project since 2014—the result of a political process that ricocheted outside their hands. Thus, even if an evaluation of the building would befit this moment, one must consider the degree to which a building maintains fidelity to the architect's ideas to have authorship ascribed to the firm in the first place; in parallel with that, one might ask architects to consider how much deviation a building can tolerate as part of its idea before it no longer has a conceptual link with the design intent. These questions point to two divergent paradigms of architectural thinking that plague us as designers from the foundational moments of our architectural education, the first conceiving the work of architecture as a total work of art, or Gesamtkunstwerk, and the second, architecture merely as a framework for intelligent systems.

From a pedagogical perspective, architects are commonly taught to treat a cultural building as a total work of art—with the pressures of iconicity, the imperative of an immersive experience, and the scalar treatment of the project from its urbanism to bespoke details, all driving an architect's vision toward a unique contribution to the field. Of course, this definition is ideological in its attempts to naturalize its criteria as foundational to the discipline. But the opposite has also produced extraordinary buildings that, nonetheless, have had the effect of a more discreet presence, all while their anatomy—structure and bones and infrastructure—are so salient that their intelligence is born out of the flexibility they produce, the tolerances they afford, and the changes they anticipate. Taking two examples of accomplished works, Frank Gehry's Bilbao Museum and Renzo Piano's Nasher Sculpture Center, the first supports the idea of the total work of art, while the second develops a smart framework that serves the building's capacity to expand, transform, and evolve. Both are successful within their paradigm, but they also play different roles within the discipline.

Though it was unanticipated by the architects, I suspect that their proposal falls at the intersection of these two models, with the exquisitely thorough drawings of their competition boards squarely forming a part-to-whole argument for the total work of architecture, but then falling into the latter model because of a contractual imperative that had them serve solely as "design advisors" from the


SITE: 3 significant elements are used to organise the site : the Plateau Edge ; the view towards the Pyramids ; the approach from Cairo Alexandria
IDENTITY: Only LIGHT can span the space between Heaven and Earth. An Illuminated Translucent Stone Wall, structured by Fractal Geometry, defines a New Edge to a Timeless Plateau | Light Poles in the sand Illuminate Darkness
ORGANISATION: Spatial strategies, parallel zones, intersecting hypertextual nodes, & the Grand Staircase allow the museum to maintain a compact form yet allow for a high degree of inter-relationships
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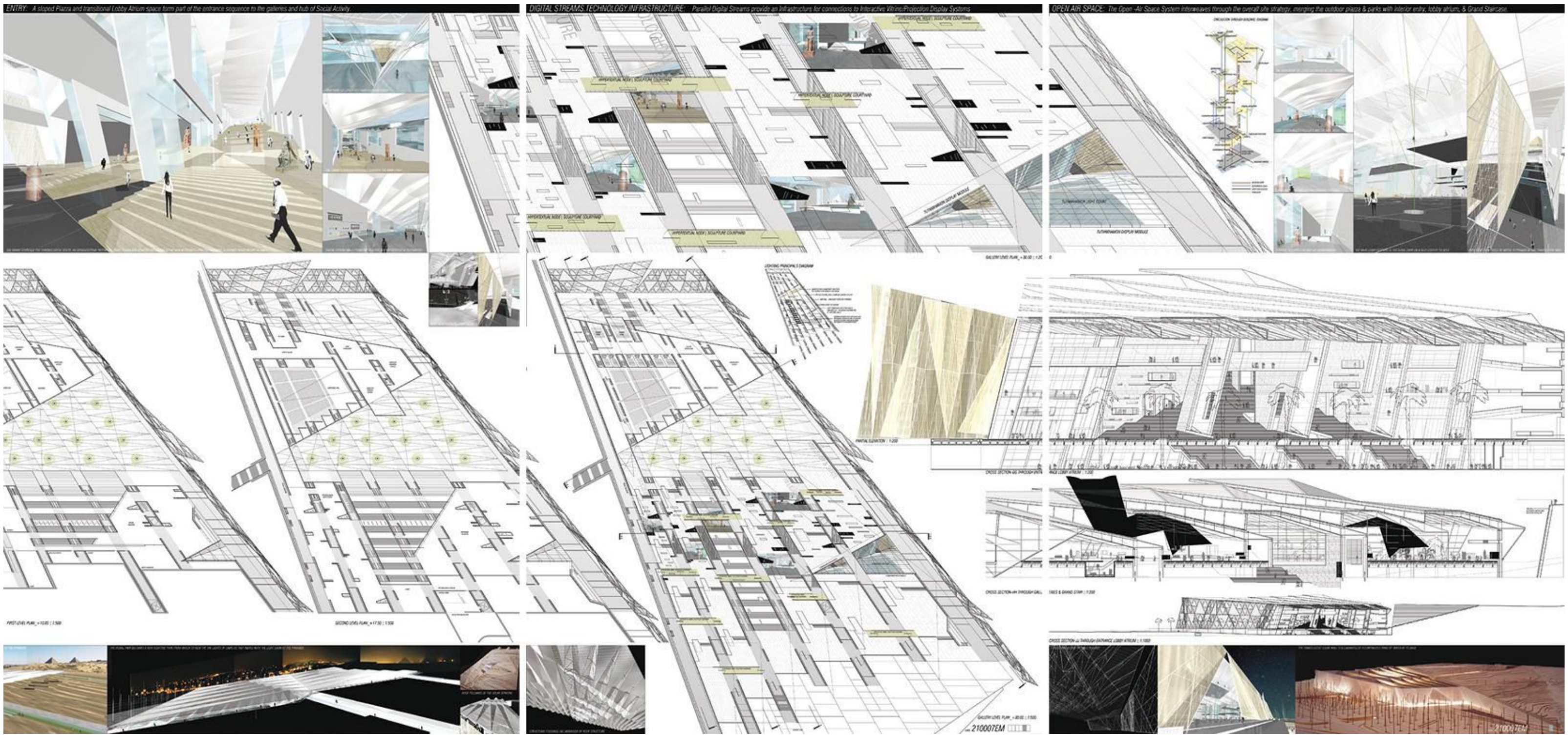
COMPETITION BOARDS

moment they delivered the tender documents. Effectively, this seemingly bureaucratic detail alienates the architects from the very means and methods over which they would otherwise have agency to be able to take the project from its design intent to successful delivery. Imagine the Nasher Sculpture Center without Piano's extended team as part of its oversight. Delayed for several years, the GEM project was impacted by a revolution in 2011 and a coup d'état in 2013—coinciding with Arab Spring, changes in leadership (at both governmental and project-management levels), and a substantive financial crisis with soaring inflation. With a time lapse that had not been calculated into the schedule, the government had made no accommodations for budget escalation as part of the process. To make matters more complicated, with a change of government, Major Atef Moftah of the Egyptian army was appointed as the general director of the Grand Egyptian Museum, taking the design under his own wing and delivering it in accordance with his architectural training. Herein lies another common trait of significant commissions benefiting from key protagonists who serve as patrons, project managers, technicians, or local support. Even if the project was conceived under Mubarak's regime, its critical support had always come from Farouk Hosni, the minister of culture, and Suzanne Mubarak, the president's wife, who served as patrons, promoting the integrity of the work. While Moftah might have inherited this role, no one could have anticipated his zealous drive to control its design, value engineering, or reconception. Thus, without the architects' being directly engaged, the building now stands as evidence of a process, showing the marks of multiple authorships on its body. One of the key individuals the client continued to engage with was the structural engineer, Francis Archer, of Arup, whose technical authority was used not only to give continuity to the undertaking but also to help translate, mediate, and advance a project of substantial complexity. This is not an eventuality one would conventionally wish for any building: whether a total work of art or a building born out of a smart framework, each would require a dedicated architect who has the integrative faculties to bring all the disciplines into conversation, a luxury this project would never be afforded.

With this extended introduction and qualification, it is important to recognize that in the two decades it has taken to complete this building, Heneghan Peng has achieved a substantial body of exemplary work that is a testament to what they had projected for GEM. Beyond technical prowess, their critical capacity for creating spatial experiences that merge landscape and building, explore inventive details, and produce environments that transcend client mandates has been demonstrated with meticulous attention elsewhere. For these reasons, one might think this is a moment to lament what might have been imagined for the Grand Egyptian Museum; however, I will try to argue from a different vantage point. Coming to terms with a contractual predicament that was clearly insurmountable, the critical question for this building is whether its original diagram was powerful enough to overcome the many, and inevitable, hurdles it would face.

Though on the fringes of one of the densest cities in the world, the site of the museum is barren, next to a highway interchange and opening up to the desert landscape on the southeast that constitutes the plateau on which the Giza complex is located. More than a building, the museum is a "landform" that stretches anamorphically across a terrain over 1,600 feet long. That does not even include the actual earth surrounding the edifice, which extends the structure's logic up


ENTRY: A sloped Plaza and transitional Lobby Atrium space form part of the entrance sequence to the galleries and hub of Social Activity.
DIGITAL STREAMS TECHNOLOGY INFRASTRUCTURE: Parallel Digital Streams provide an Infrastructure for connections to Interactive Vitrine/Projection Display Systems
OPEN AIR SPACE: The Open-Air Space System interweaves through the overall site strategy, merging the outdoor plazas & parks with interior entry, lobby atrium, & Grand Staircase.
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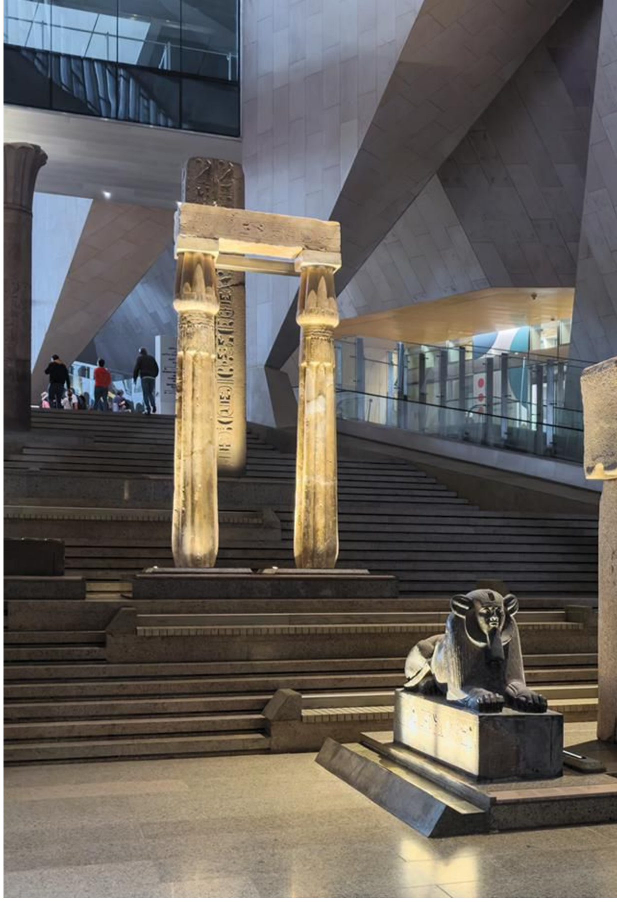
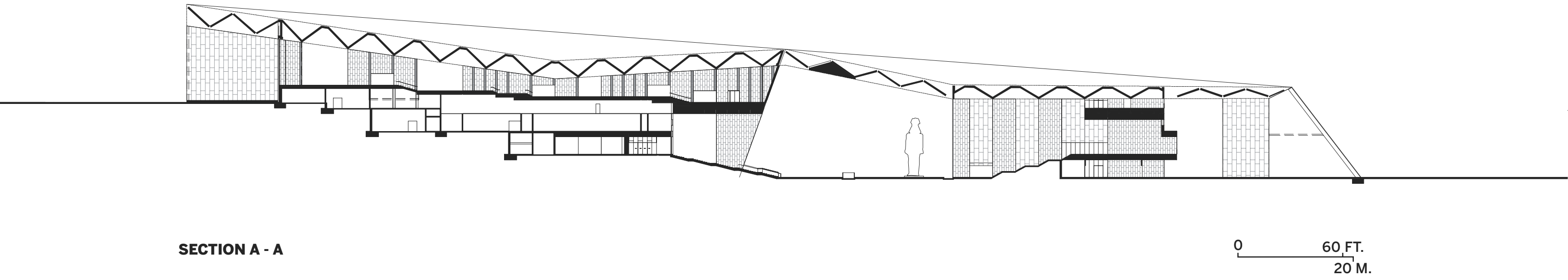
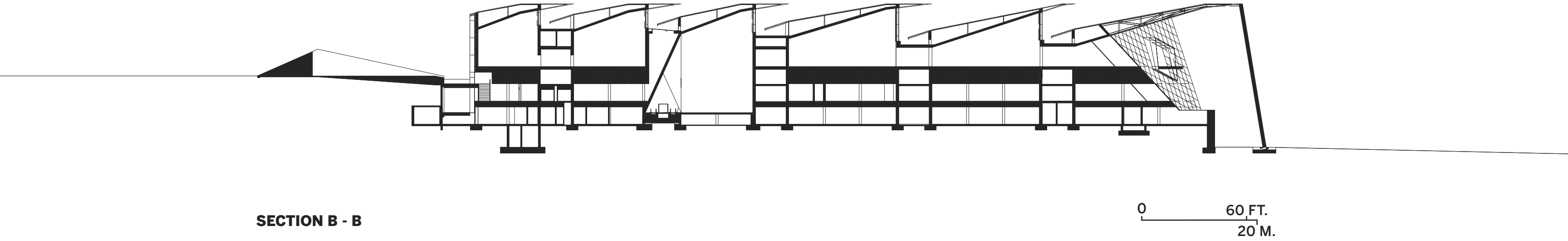
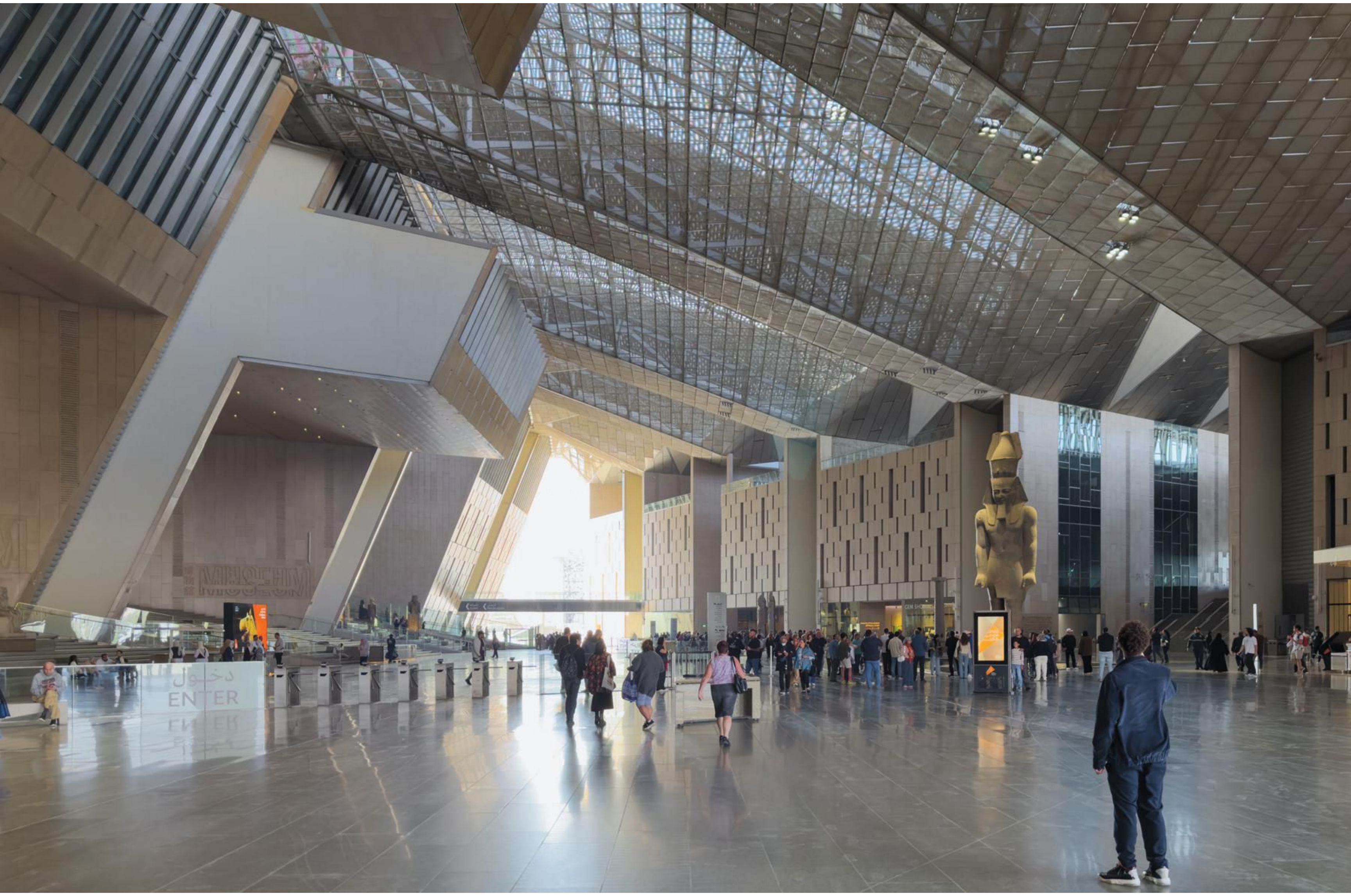


to 2,300 feet. Conceived as an optical device, the building is anchored by a station point at the highway interchange radiating out toward the three pyramids, forming a series of conical strands, with the building capturing an interior that frames the view of the Giza complex. The striated strands punctuate "served and servant" spaces, with circulation located within longitudinal slots and a monumental stair that offers curatorial platforms for archeological artifacts, marking the ascent from the lower to higher plateau. Accordingly, the conical splay of the plan is amplified by a sectional tilt that captures the cone of vision, forming the building's interior void. Skylights, as originally conceived, use the sun to cast its rays onto historical artifacts that form part of the architectural promenade. The power of this diagram remains unscathed, with only a few programmatic changes that fall outside its footprint.



Some of those changes are not insignificant, and, had the architects been engaged, one could have imagined many ways in which their diagram might have absorbed necessary transformations. First, because the administrative functions of the museum were extracted outside of its original footprint, the design, as built, reveals them as service buildings to the northwest, compromising the idea of the desert plateau as a constructed landscape. By extension, the construction of the parking lot to the south of the museum fundamentally contradicts what Heneghan Peng and West 8, the collaborating landscape architect, had conceived of as a meaningful transition from a vehicular to pedestrian experience; the as-built condition places added car traffic within the framed view, between the museum and the pyramids. Beyond this, maybe the greatest victim of the design is its facade, whose intended diaphanous alabaster facets would





have required the skill and critical faculties of these architects to oversee, a sad and significant loss. As a mat-building that stretches over the desert plateau, this facade was the only overt representational element, referencing not only the pyramids but also a transition from ancient monolithic to contemporary laminar construction—from mass to veneer and from darkness to light. With the elimination of its requisite details, there is also a loss of the intended sense of transcendence—a quality of thinness, ephemerality, and light that is a central part of its original vision.

Architecture has many dimensions, among them the rigors of formal disciplines, the staging of architectural promenades, and the agency of critical details in forming material experiences. In this project, that last category was somehow appropriated by the political process, even if this is another area in which the architect's extraordinary talents would have been revealed. The support this building garnered during its design phase emerged from a form of governance that was less than democratic but that included key patrons, whose executive agency was intended to protect the integrity of collective design decisions. Ironically, the revolution whose aim was to democratize governance in the country transferred that patronage to a figure who abandoned the institutional process guaranteeing the collaborative intelligence of design development and who instead interpreted his mandate as being to centralize decisions.

The architects, Róisín Heneghan and Shih-Fu Peng, have not seen their building to date. If Jørn Utzon had the luxury of resigning after witnessing a process that eliminated his agency, these architects did not. But if history had anything to say about the transformational role of the Sydney Opera House on its city—and on the discipline—then the Australian government's invitation to bring the architect back decades later did, allowing him to make critical adjustments to the building in his final years. The artifacts collected from the Egyptian plateau span thousands of years. If time is any measure of the necessary patience architecture requires, then Heneghan Peng will have to wait a bit longer to see if they can gain the same reversal of fortune as Utzon. ■

Nader Tehrani is the founding principal of NADAAA and former dean of the architecture school of The Cooper Union. He is completing the redesign of the Ancient West Asia and Cypriot Galleries at the Metropolitan Museum of Art.

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AT PHILADELPHIA'S CALDER GARDENS, HERZOG & DE MEURON ENTOMBS ART BENEATH A TAPESTRY OF PLANTINGS. **BY IZZY KORNBLATT**

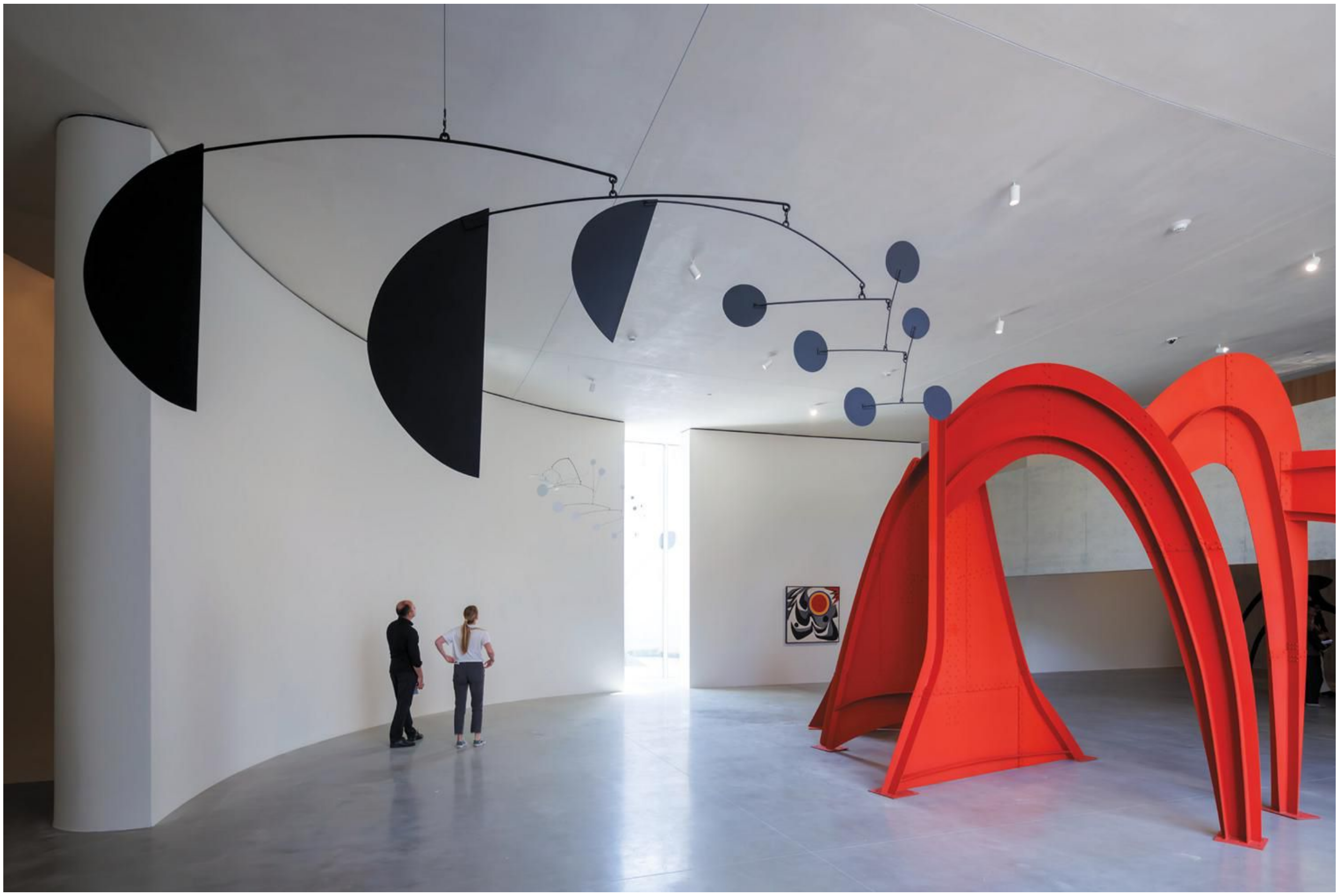
TWENTY-FIVE years ago, Philadelphia officials approved a proposal for a small site along the Benjamin Franklin Parkway to house a museum dedicated to the work of Alexander Calder (1898–1976), the Pennsylvania-born artist best known for his colorful mobiles and creaturely static sculptures, which feature in countless public spaces worldwide. Tadao Ando received the commission and, soon after, proposed a design that left much of the ground level as green space and placed the galleries underground.

Now Philadelphia is finally getting its Calders, and everything is as it was supposed to be, just a little different. The list of philanthropic backers has changed, as has the architect—it is now Herzog & de Meuron—but the site is the same, and the galleries are still below grade. We are not, however, supposed to call the project a museum, a point upon which both the architects and the institution insist. Christened Calder Gardens, it has an artist at its center but no permanent collection of artwork—meaning that the architects and their collaborators, notable among them the garden designer Piet Oudolf, had to design spaces suited to hosting an ever-changing array of works. Perhaps forgoing a permanent collection was an act of curatorial bravery, but it may also reflect the wishes and interests of Calder's heirs, who control a vast trove of artworks through the New York–based Calder Foundation. The earlier, Ando-designed iteration of the project unraveled in 2005, after backers accused the foundation of reneging on a pledge to provide enough pieces to form a collection. For the new version, the foundation will instead provide a rotating array of Calder's works for temporary display.

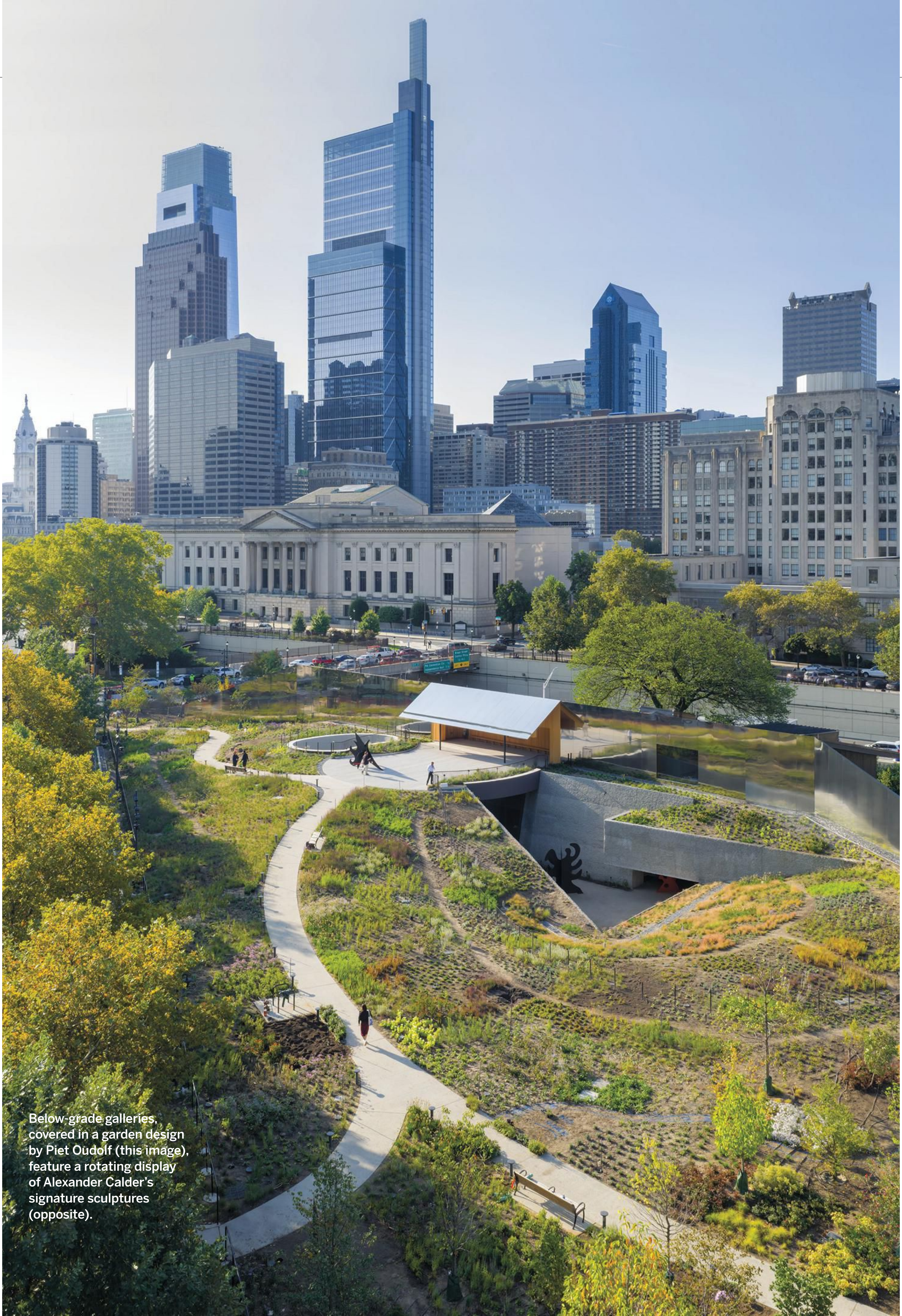
The lack of a collection was not the only unusual thing. There was also the peculiarity of the site, which, though close to such institutions as the Barnes Foundation, the Philadelphia Museum of Art, and the Rodin Museum, is awkwardly sandwiched between a sunken expressway and an eight-lane parkway that has never come close to living up to its Parisian inspiration, the Champs-Élysées. Further complicating matters, an undocumented water main was discovered during the design process, and, even after it was relocated, easement rules dictated that no underground spaces could be excavated near the front of the site.

In response, Herzog & de Meuron's 18,000-square-foot building takes the form of a narrow one-story bar, its front clad in reflective stainless steel, set back against the highway; from the parkway, it appears as a shimmering wall, giving spatial definition to a site that previously had none and blocking the roar of the highway. To reach it, you take one of two paths up a gentle slope through perennial-filled gardens, which Oudolf says offer a "wide spectrum of experience," transitioning from tree-heavy areas on the edges of the site to a mix of prairie plantings at the center. There you encounter a disk-shaped entry plaza that houses the sole publicly accessible sculpture and offers views on both sides to outdoor exhibition spaces below. The wall, the disk, the sunken garden: from these three elements emerges a tight spatial choreography through which all visitors must pass to enter Calder's world of color and abstraction.

Where the disk bites into the building's

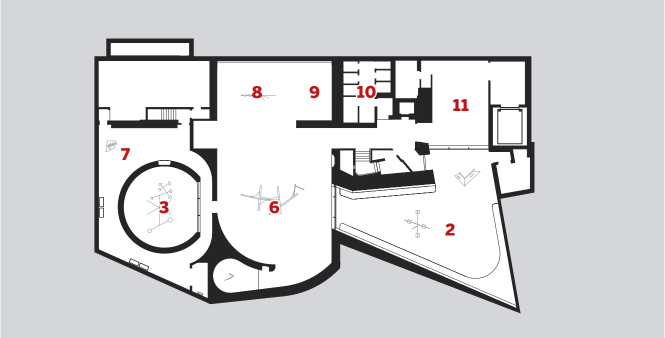


PHOTOGRAPHY: © IWAN BAAN

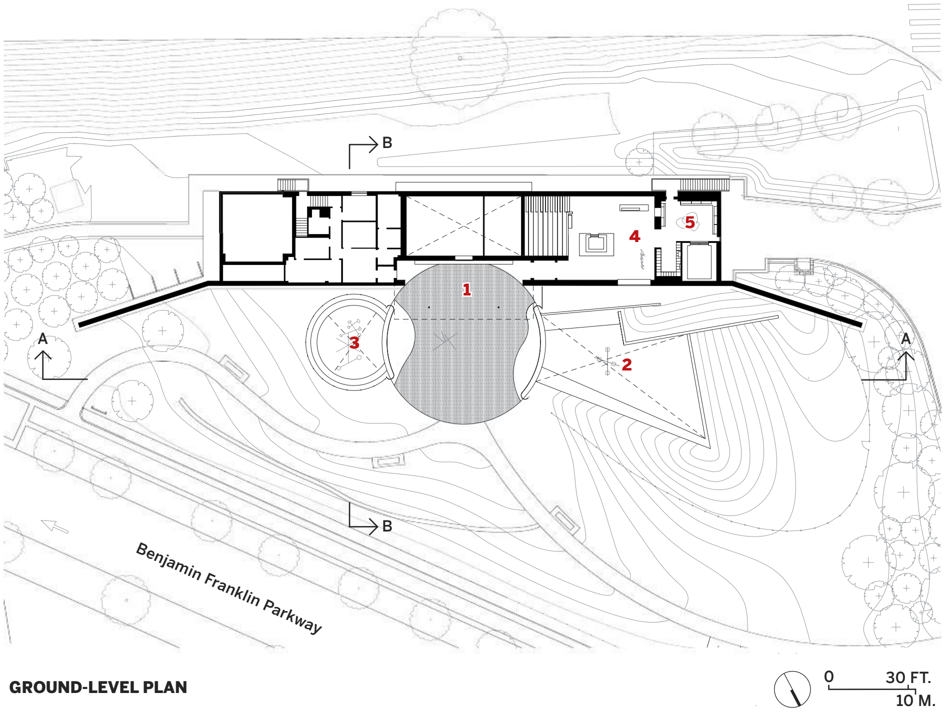


Below-grade galleries, covered in a garden design by Piet Oudolf (this image), feature a rotating display of Alexander Calder's signature sculptures (opposite).

1 ENTRY PORCH
2 VESTIGE GARDEN
3 SUNKEN GARDEN
4 LOBBY
5 RETAIL & COAT CHECK
6 OPEN-PLAN GALLERY
7 CURVE GALLERY
8 TALL GALLERY
9 LOW GALLERY
10 RESTROOMS
11 MULTIPURPOSE ROOM



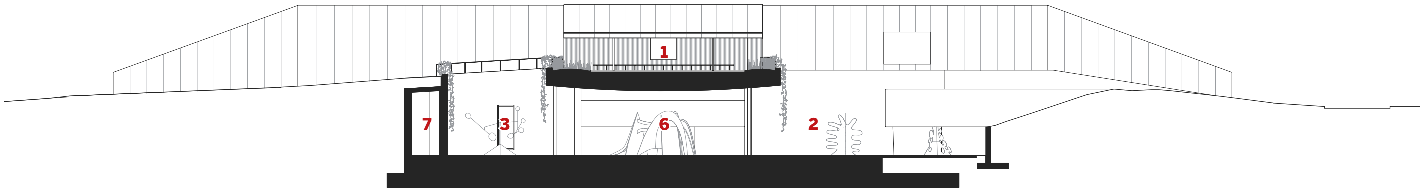
GALLERY-LEVEL PLAN



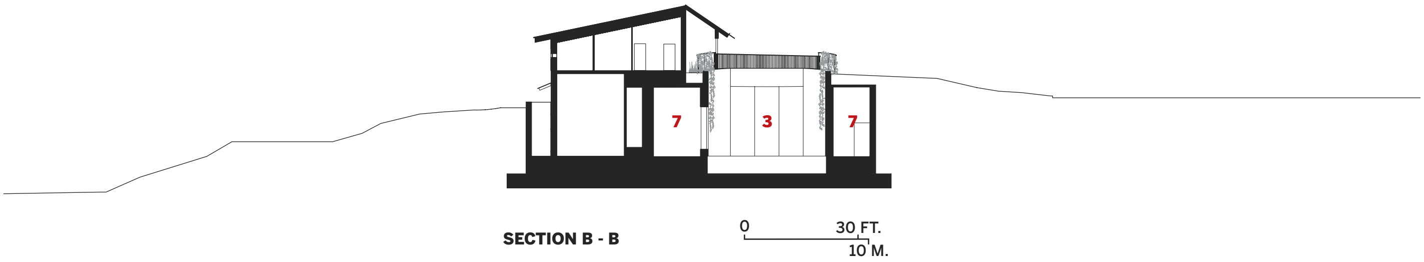
GROUND-LEVEL PLAN

front, a section of the stainless-steel wall appears to have swung forward, as if hinged at the top, creating a canopy over a hemlock-clad outdoor entry area (the overall effect is something of a cross between the firm's 2012 Parrish Art Museum on Long Island and its 2015 Miu Miu store in Tokyo). From here, you turn right to enter the lobby and gift shop, also clad in hemlock, and, once you buy a ticket—adults pay $18—you proceed down to a mezzanine space overlooking a double-height gallery. To your right, the back wall is bisected by a strip window that offers an unexpected glimpse of cars racing down the highway. If the building is "almost like a chapel," in the words of project architect Jason Frantzen, this view serves as a momentary reminder of the indifferent world beyond.

There is yet another leg to the prescribed journey: a second stair, this one dark and cave-like and rendered in a rough shotcrete, snakes farther down, passing by a rounded glass portal, behind which hangs one of Calder's miniature-scale twisted-wire mobiles. This niche turns out to be the smallest of an array of exhibition spaces that together make up the underground level. Notable among these are a central "open-plan gallery" with a convex ceiling that dramatizes the presence of the disk above; an all-white "apse gallery" where the floor, walls, and ceiling, joined by curving edges, merge into an enveloping off-white cocoon; a "sunken garden" that cannot be entered but will house sculptures surrounded by a ring of draped plantings, which can be gazed at through floor-to-ceiling windows; and a "vestige garden," an accessible outdoor space bounded by textured

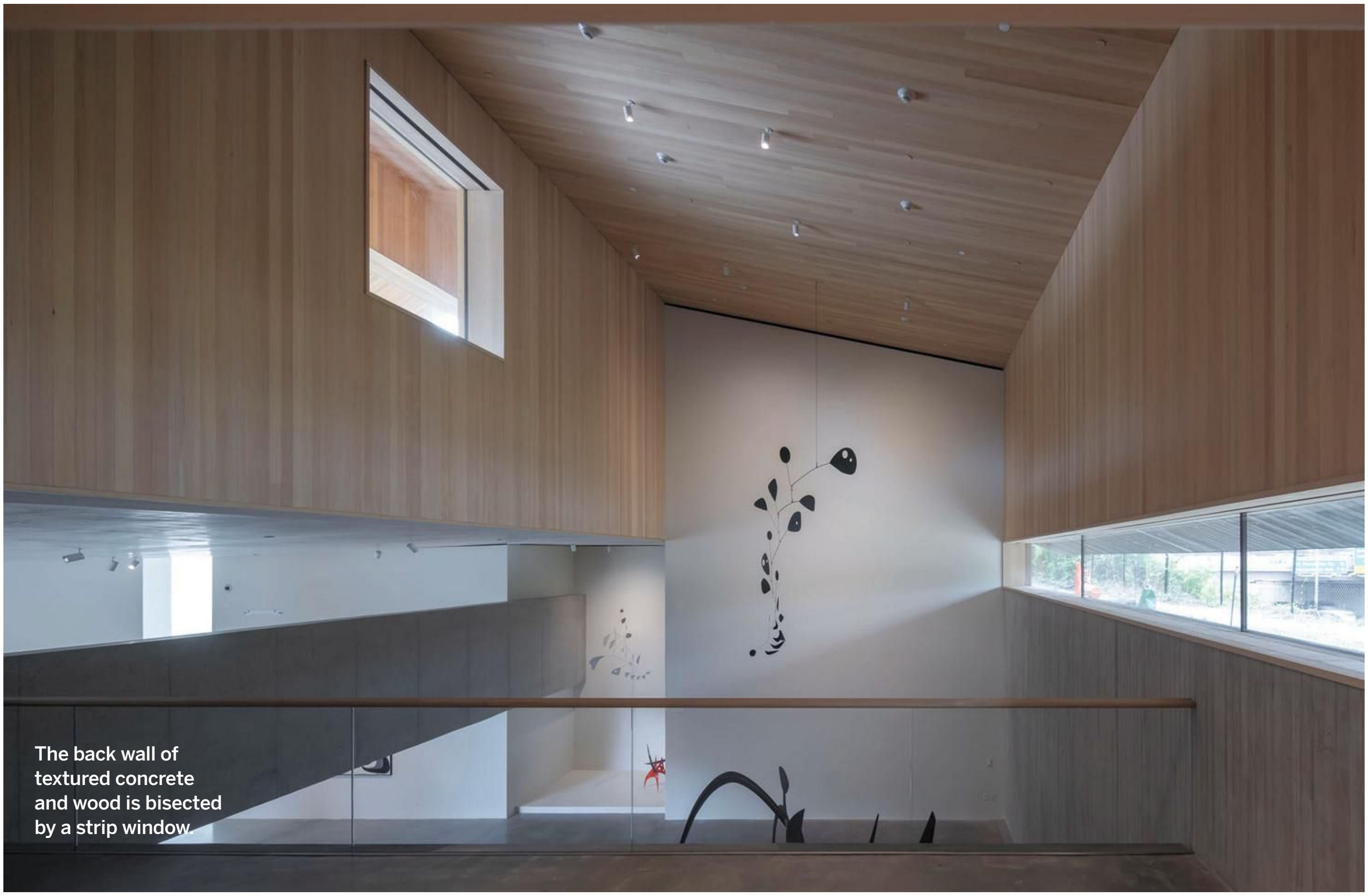


SECTION A - A



SECTION B - B

A mezzanine overlooks a double-height gallery (top). A miniature mobile hangs in a niche (left). At the entry plaza, wood combines with reflective stainless steel (above).



The back wall of textured concrete and wood is bisected by a strip window.

concrete walls placed where long-demolished buildings once stood.

The level of execution is impressive—during construction, Swiss and German builders were brought in to train the local contractors—and the subtlety of material, light, and form that distinguishes the exhibition spaces speaks to the decades of experience Jacques Herzog and Pierre de Meuron have in designing with and for art, a history that goes back to their collaboration with Joseph Beuys at the 1978 Basel Carnival. The architects sought for the artworks "to express their incredible diversity and ambiguity" as Herzog puts it in a brief book about the project, and they did so by creating rich spatial variety that also helps address the lack of a permanent collection: each space possesses a distinct character with which any number of artworks may enter into dialogue. The possibilities are limitless, at least in theory, and Calder Gardens promises in its guiding principles that it will "always be open to interpretation."

Welcoming the interpretation of art displayed in galleries: perhaps Calder Gardens is a museum after all. And, like most other museums, it makes use of its physical container—its architecture—to impose strict bounds on openness: that is, to make objects accessible while controlling exactly how they are accessed. The public garden will no doubt be pleasant to move through, but it offers few opportunities for lingering—no tables, no open space, no winding pathways to explore. And the quiet double function of Herzog & de Meuron's long entry sequence is to create a gateway between the at-grade public realm and the below-grade private one, a gateway where staff will take tickets, remind you to wear your backpack awkwardly on your chest, and warn you not to eat, drink, touch anything, or be too loud. Unsurprisingly, such constraints do not originate with the architect. The Calder Foundation is no doubt concerned with protecting its prime cultural and financial assets, and earlier design concepts where sculptures were placed near the parkway or where visitors could directly access the below-grade spaces were rejected.

Yet, familiar as it is, the museum setup is notably different from that of so many Calder sculptures, embedded as they are in such public spaces as Federal Plaza in Chicago and outside the Centre Pompidou in Paris. Just a block from this project, two of the artist's tapestries hang unceremoniously in a social room in Philadelphia's central library. There are yet more Calders on the parkway. At the road's southeastern end stands Philadelphia City Hall, the exterior of which is adorned with hundreds of sculptures by Alexander Milne Calder, Calder's grandfather. And, less than a mile up, at the center of Logan Circle, is Swann Memorial Fountain, long a beloved place for children to swim and climb on the sculpted figures and water-spouting turtles by Alexander Stirling Calder, Calder's father.

This interweaving of family history, sculpture, and public space is a singular thing, and it is one of the main reasons that Calder Gardens ended up where it is. Yet the paradox of this project is that its very rejection of the museum paradigm—its forgoing of a permanent collection that could be freely sited and made freely available to the public—forces it to retreat from the civic ambitions shared by three generations of sculptors, back into the hermetic space of the museum. ■

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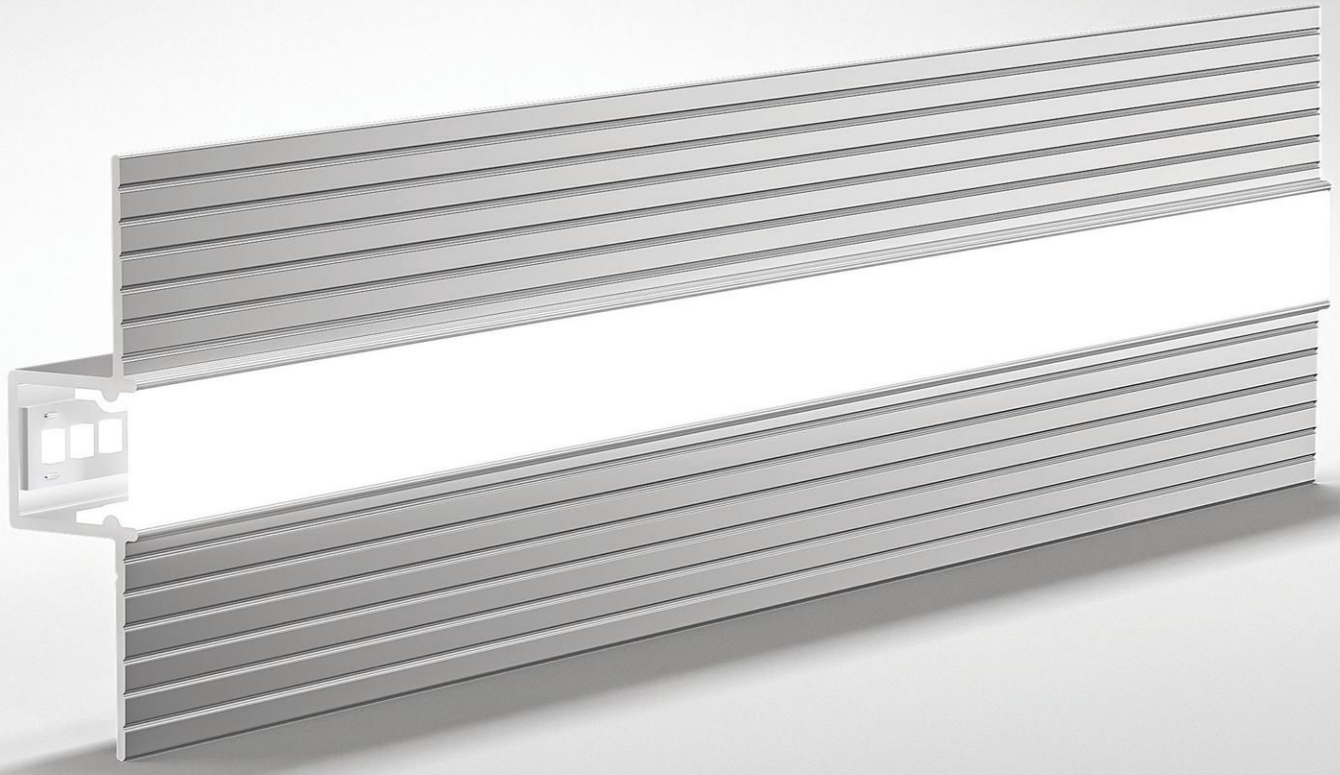

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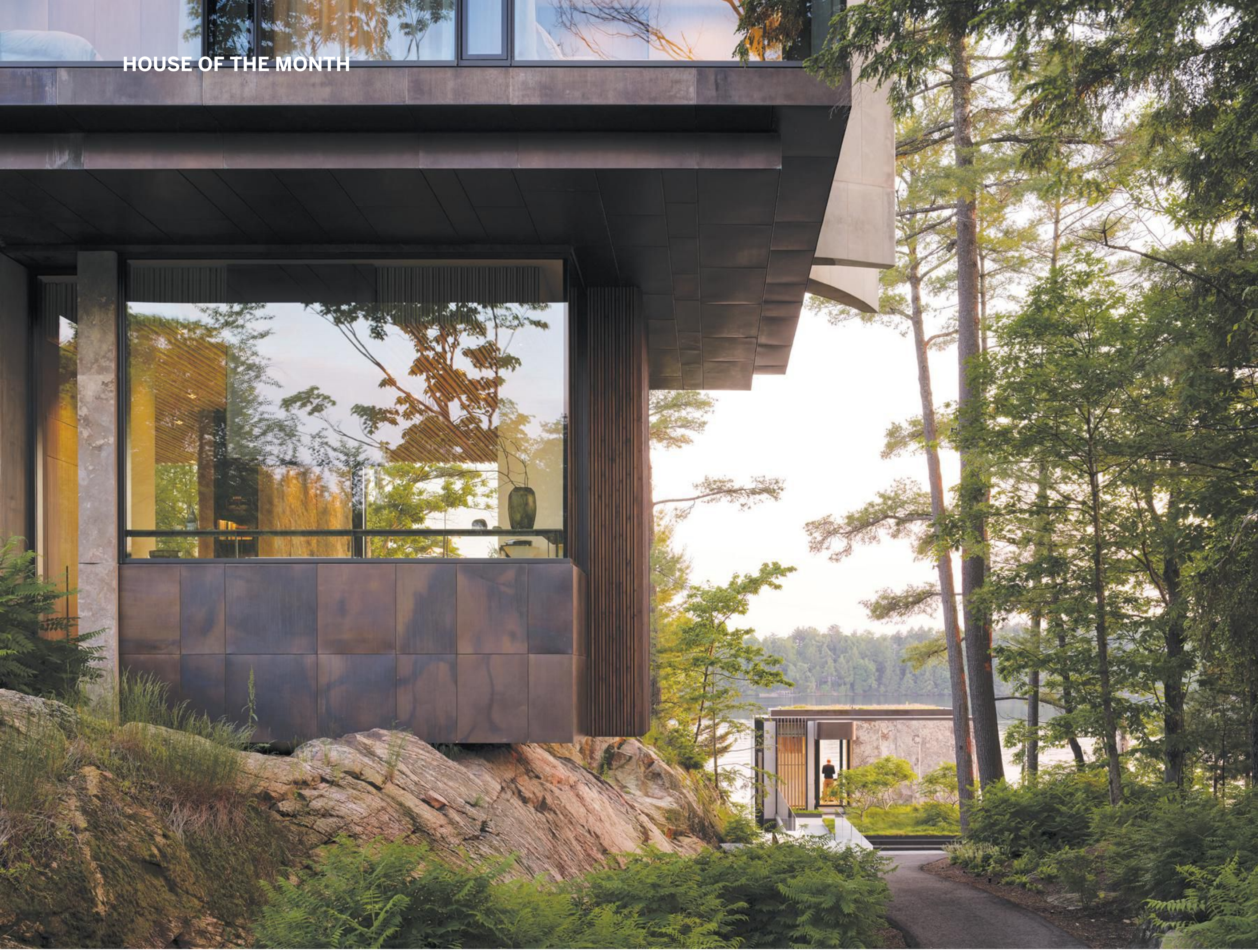


Going Remote

A family enlists Hariri Pontarini to realize a sprawling lakeside getaway in Ontario's wooded Muskoka.

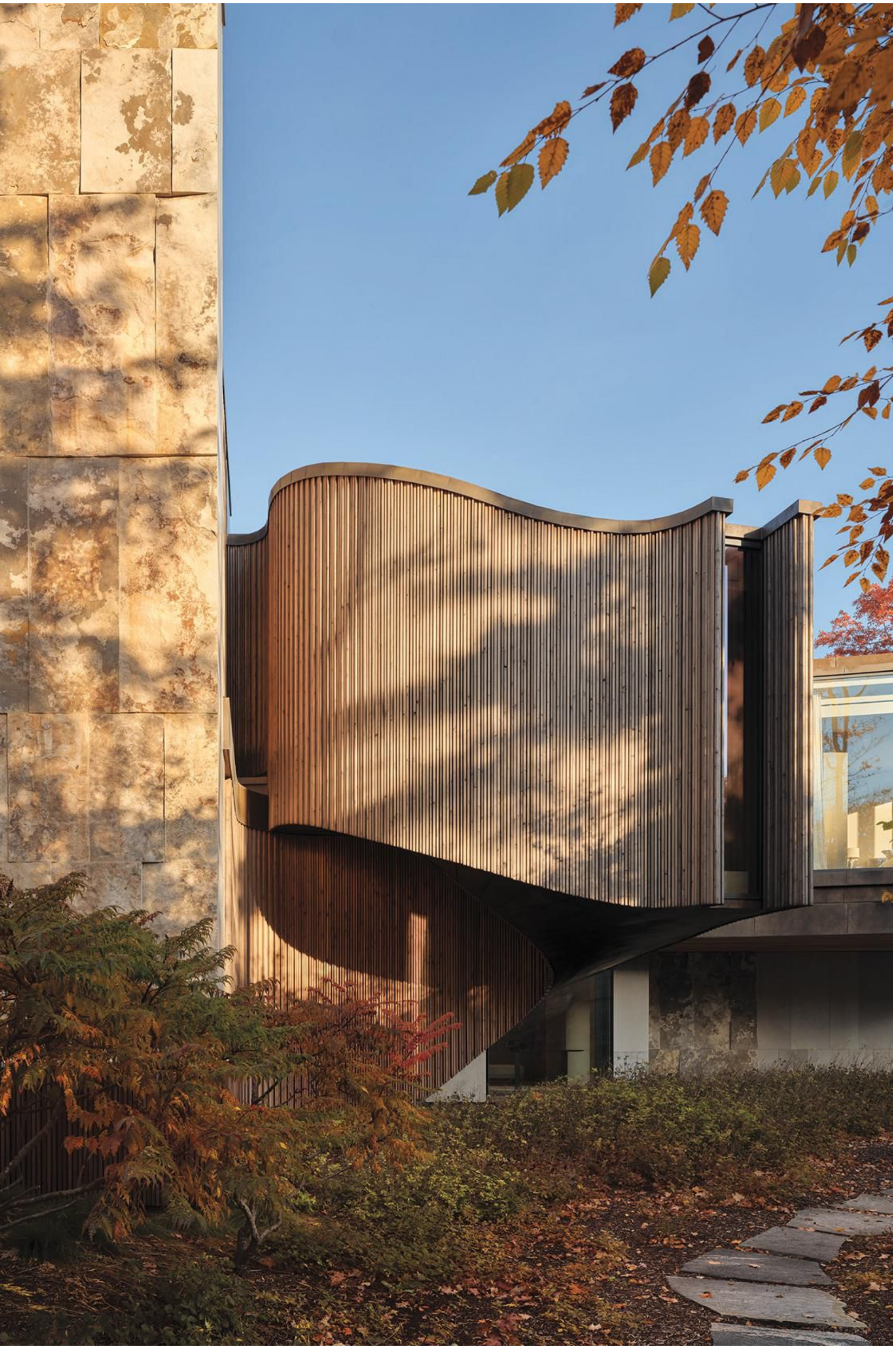
BY LEOPOLDO VILLARDI
PHOTOGRAPHY BY YOUNES BOUNHAR

MANY AMERICANS might be unfamiliar with Muskoka, a remote area in Ontario dotted by hundreds of glistening lakes. But when affluent Torontonians (and celebrities) want to escape the hustle and bustle of city life, or merely hide from paparazzi, this is where they set their sights. "Cottage country," as some call it, is only a two-hour drive north from downtown—even less by floatplane.

Here, along Lake Joseph, a couple purchased a waterfront tract with the idea of building a summer sanctuary for their extended family of three children and several more grandkids. And when they saw published a cliffside getaway in Kincardine, on the Canadian side of Lake Huron, they knew exactly what architect to ask to design it. "That house had all the things we felt would be interesting to have on a lake," says the husband. "It didn't look like anything already in Muskoka, either."

The couple invited that very architect—Siamak Hariri, one of the founders of Toronto-based Hariri Pontarini—to visit their fern-blanketed wooded site and begin the process of realizing their aspirations. "Just where would you like your living room to be?" Hariri asked them. Together, they wandered about and found an almost ideal spot, which offered views through a thicket of trees toward a small archipelago. The problem, at least for the time being: they were about 20 feet too high, standing on a mound of granite.

Substantial excavation not only allowed



A serpentine volume encloses the stairwell of the main house (above). Algonquin limestone (opposite, top) appears in the open-plan living and dining area (opposite, bottom right), which leads to other spaces, such as the primary suite (opposite, bottom left).

the architects to properly locate the house, but to make something special of the arrival sequence. Guests reach the idyllic retreat—a sprawling 19,000-square-foot five-structure complex, with space for additional staff—after passing through a crescent-shaped canyon carved out of solid rock.

The main house, which is the first building to come into view after one passes through this chasm, initially appears as an amply glazed modernist box, with the requisite minimal silhouette and deep overhangs. But chimney stacks, jacketed in sublimely textured Algonquin limestone, rise high above the roofline like miniature buttes. To the left of the entrance, timber battens wrap around a figural volume peeking out over a wall. These are early hints of the curious duality that characterizes the architecture at Riverdale, the name given to the complex by the owners. On the one hand, a dogged orthogonality undergirds the design logic. Strong axial relationships govern organization; horizontal and vertical planes intersect to shape space. At certain moments, hard-edged volumes hover atop boulders, just barely kissing the ground, doing little to conceal their man-made qualities.

But, look long enough, and one begins to see the cultivation of something less tamed. Extraneous walls, no doubt intended to ensure privacy or frame specific views, stretch outward and away from the structures, gently curling as though they were trained, like ground-creeping tendrils, on the sun. Stairwells slither up and around, their underbellies clad in copper panels to resemble that of a serpent's. Even the choice of limestone, bespeckled as it is, becomes camouflaged against surrounding craggy outcroppings. "This is the top layer, the crust. Quarries used to throw it away," says Hariri, gesturing toward the stone, with eons of geological activity etched into its surface. "It's one of those materials that I fell in love with and have been using for decades." (I was rather smitten as well.)

In its own way, the tree-shrouded complex seems firmly rooted in the particular place. Hariri speaks almost mystically about the architecture and does not shy from discussing topics such as beauty, order, and tactility. "You can have something contemporary, but you also need softness," he says. "Alvar Aalto could reduce a handrail to a pipe, but he needed to wrap it in a little leather too." This ethos—a delicate balancing act reinforced by a shared architectonic language and palette—unifies the various structures of Riverdale. For every stiff material or right angle,

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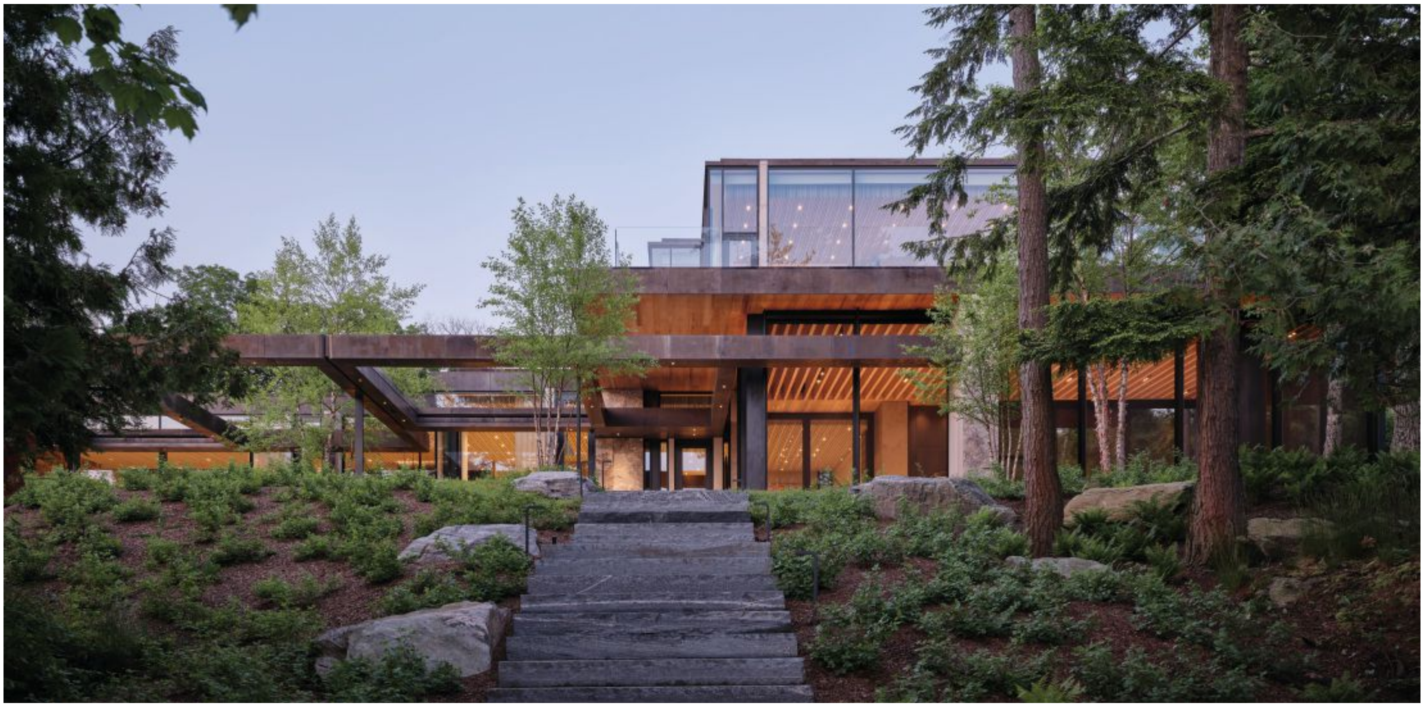

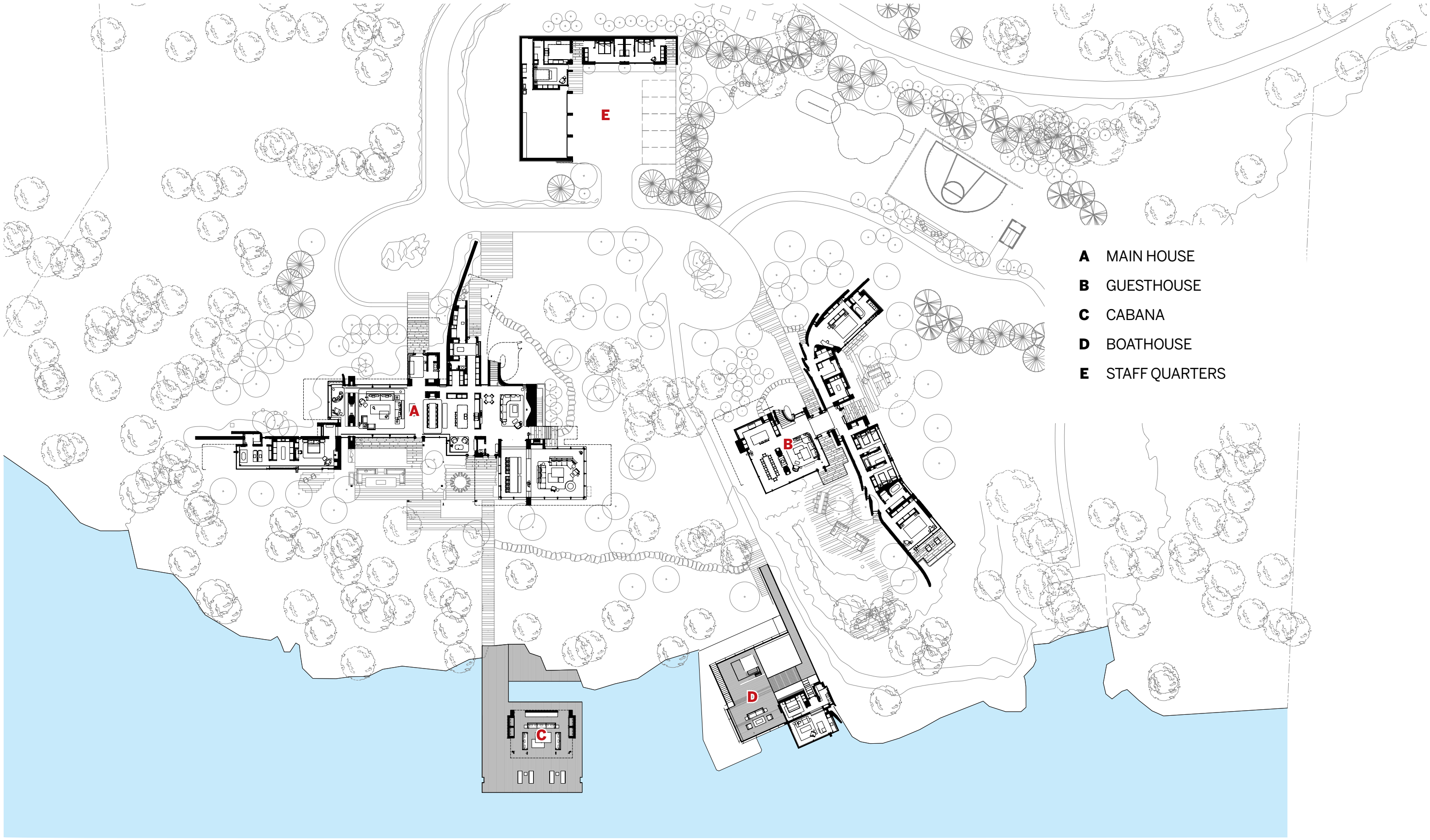
A
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D
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A MAIN HOUSE
B GUESTHOUSE
C CABANA
D BOATHOUSE
E STAFF QUARTERS
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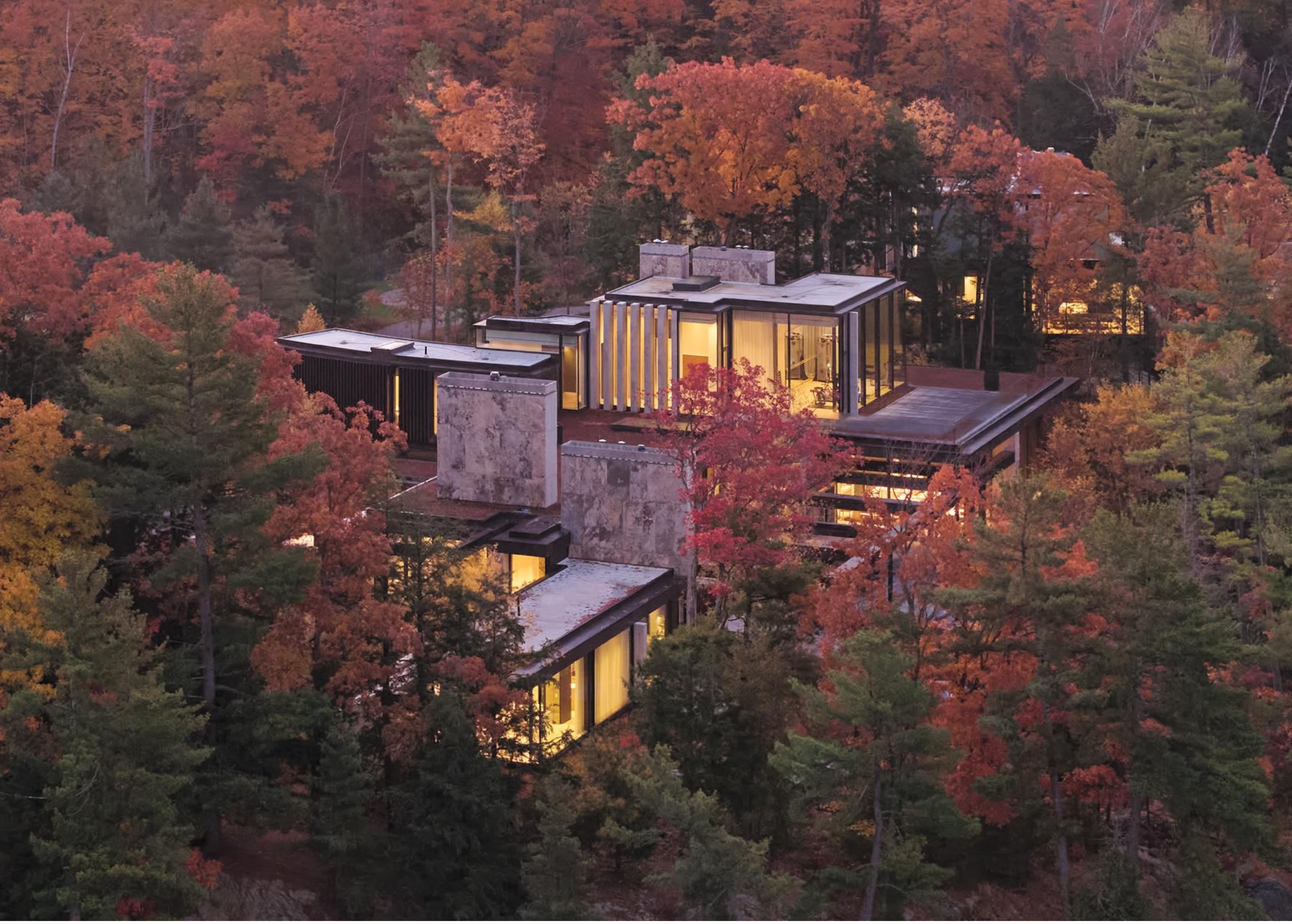
SITE PLAN

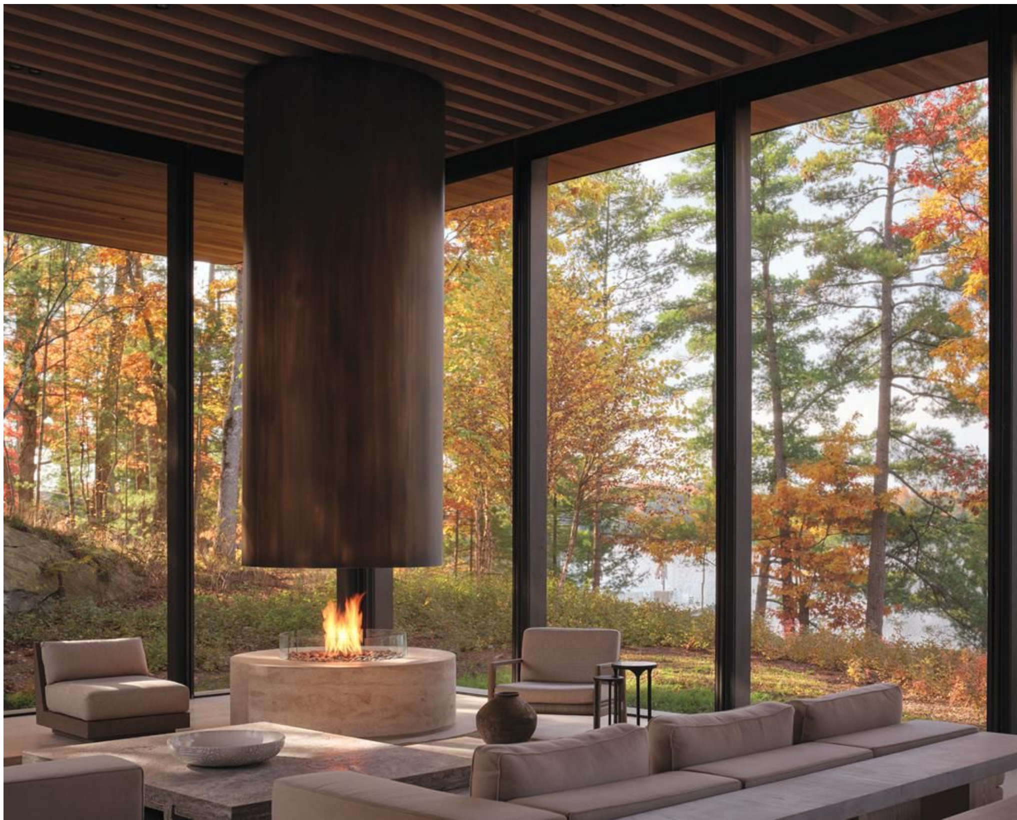


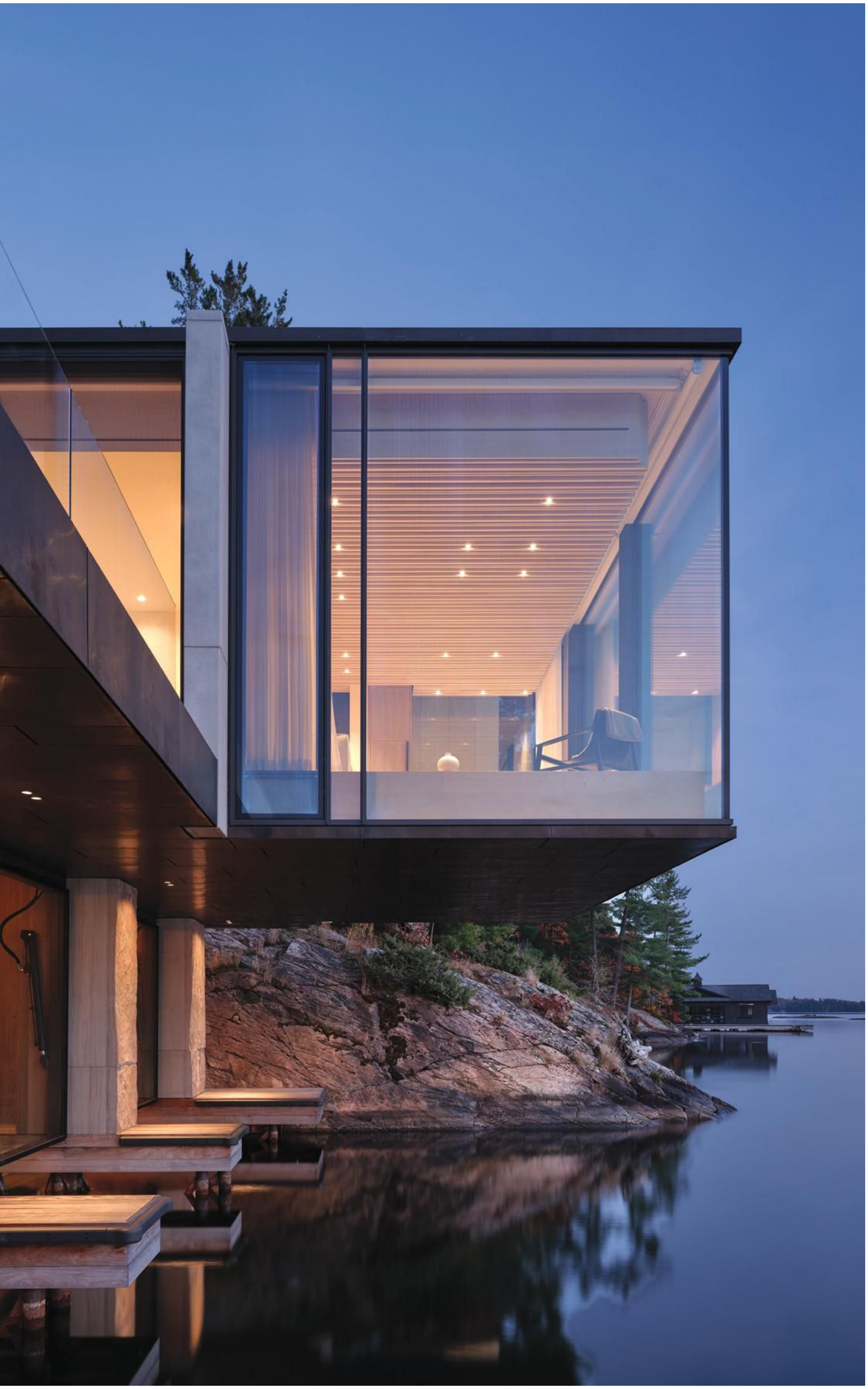
A path leads from the lake to the main house (opposite), which is surrounded by trees (above). A screened porch is a frequent gathering place (right).

there seems to be a counterpoint.

South of the main house, set on a promontory, is the guesthouse, where the owners' children stay. The residence, kinked in plan, largely runs perpendicular to the shoreline, with two suites on either end. But, in the middle, it rears up above the tree canopy with a double cantilever, giving the perched third suite uninterrupted views. Between these two structures, a path leads down to the lakefront, where two follies—a boathouse and a "cabana"—are used for socializing and to welcome guests who may be arriving by water.

The interiors share many sensibilities with the exteriors, largely because Hariri Pontarini was responsible for designing them. "Architecture is also landscape, furniture, interiors, light, proportion—all those things that are intangible and immeasurable," Hariri says. "Opportunities like this one, to do it all in a single project, don't come





The boathouse, which accommodates a guest suite, dramatically cantilevers over the lake.

that often." The firm designed several custom furniture pieces. Oiled bronze surrounds doors, windows, and mantels. Oak, and sometimes granite, appears underfoot. And, at the main house, with its 14-foot-high ceilings and expansive glazing, the outdoors feel remarkably present. Of special importance are the terrace and screened porch, which serve as frequent gathering places for the entire family.

Of course, all those hard surfaces and materials present acoustical concerns. Overhead, undulating slats hang from acoustical panels; together, those two systems dampen reverberation. The panelized solution—prefabricated in Toronto—is similar to one in other Hariri Pontarini–designed houses, as well as its Tom Patterson Theatre in Stratford, Ontario. Clearly, the firm isn't interested in reinventing the wheel but instead refines its craft with every project.

"It keeps us, the family, together," says the wife about Riverdale, standing in the very living room that kicked off the endeavor, and enthusiastic about the many more summers to come. "That's the best part of it. There's something for everybody"—including day-trip visitors, like this writer. ■

Credits

ARCHITECT: Hariri Pontarini Architects — Siamak Hariri, design lead and partner in charge; Patrick Cox, Jeff Strauss, Edward Joseph, Kurt Brabson, Andrea Norris, design team

ENGINEERS: Thornton Tomasetti (structural); RDZ Engineers (mechanical); e-Lumen (electrical); de Koning Group (dock)

CONSULTANTS: Holbrook & Associates, Rockscape (landscape); Planscape (planners); Quantum (geothermal); HLD Muskoka (blasting)

GENERAL CONTRACTOR: Del Greco

CLIENT: withheld

SIZE: 19,425 square feet (total)

COST: withheld

COMPLETION DATE: May 2023

Sources

STRUCTURE: Master Steel Fabrication (steel); Camp Form, Core Slab (concrete); Thistlewood (heavy timber); Comfort Build (framing)

CLADDING: Owen Sound Ledgerock, Oliynyk Masonry (stone); ALX Raw, Scot Carpentry (wood); Roof Tile Management (metal)

WINDOWS/DOORS: BigFoot, AES, OpenAire

INTERIOR FINISHES: Moncer (flooring); Age of Bronze, Bazay Blacksmithing (fireplace); Fabrica Unique (millwork); Hinge (hardware); Premier (paint); Concord, Brading (shading)

STAIRS: EeStairs

LIGHTING: Eurolite, Synergy Systems, UnitFive

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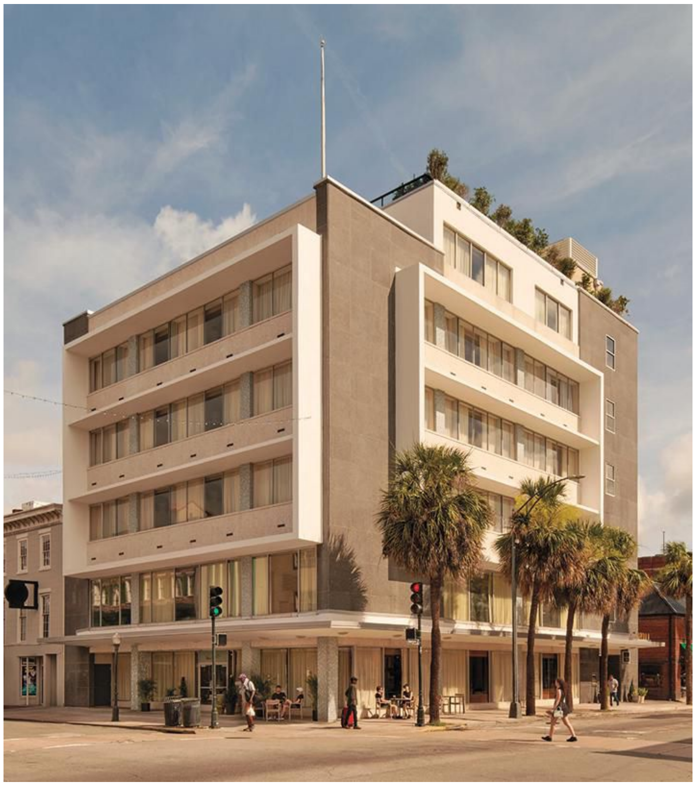
Southern Comfort

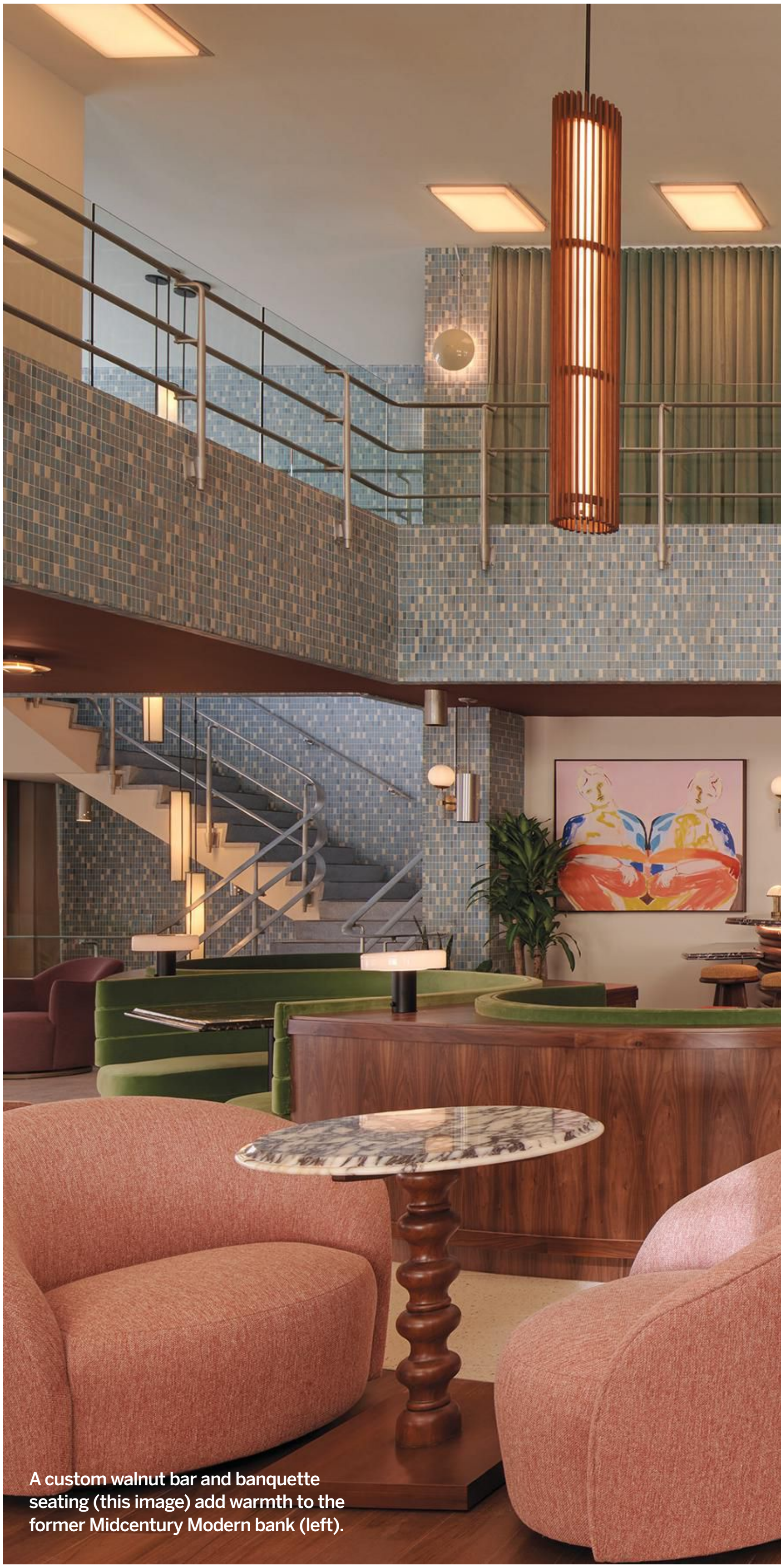
AAmp Studio adapts a 1960s bank building as a luxury hotel in Savannah's historic district.

BY PATRICK TEMPLETON
PHOTOGRAPHY BY BROOKE HOLM

SAVANNAH, Georgia, is known more for its antebellum charm than its postwar chic. But, peppered among the Gothic Revival churches, Italianate mansions, and Neoclassical office buildings of the historic district, platted into a grid of lush subtropical squares and walkable blocks that accord with the 18th-century Oglethorpe plan, one finds the rectilinear volumes and gridded facades of 20th-century modernist architecture. AAmp Studio, the Toronto and Portland, Maine, firm founded by architects Andrew Ashey and Anne-Marie Armstrong in 2017, recently gave one such structure a new life—or, more accurately, a third life—as a 44-key luxury hotel.

Designed by Levy & Kiley Architects in 1961, the six-story building at the corner of Broughton and Abercorn streets originally housed the First Federal Savings & Loan Association. The bank's facades featured large, framed white brises-soleil protruding from gray granite walls, a generous cantilevered concrete awning wrapping the corner, and blue





A custom walnut bar and banquette seating (this image) add warmth to the former Midcentury Modern bank (left).

and white ceramic tiles lining the exterior. The tiles continued inside in a 21-foot-high lobby, ringed by a mezzanine for lending offices. After the bank went through several name changes and ultimately bankruptcy, the city purchased the structure in 1991 and designated it the Broughton Municipal Building. Two decades later, it was placed on the National Register of Historic Places. With tourism and real-estate prices booming, in 2019, the city seized upon the opportunity to raise revenue by off-loading municipal assets, thus initiating the adaptive reuse.

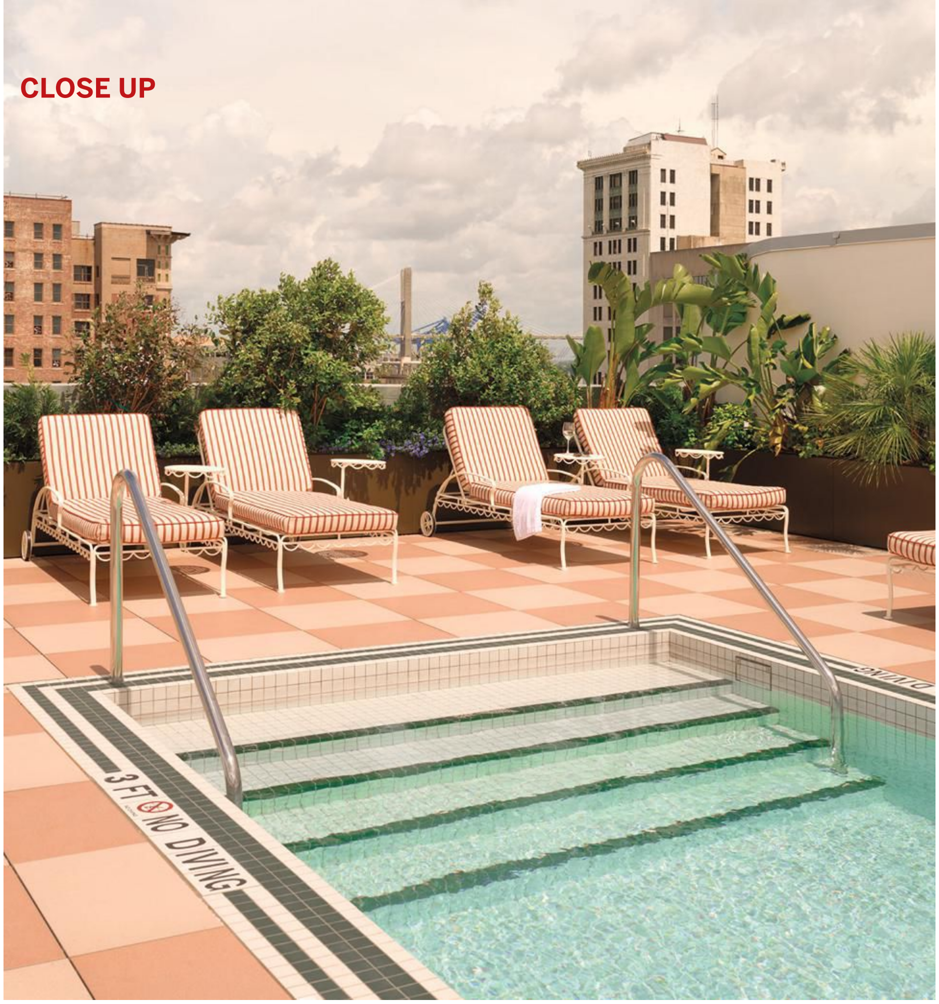
When AAmp started work, it found the building stripped of all its modernist panache. The original blue and white tiles in the lobby were covered in beige vinyl laminate. The terrazzo floors were replaced with a brown carpet. Instead of the executive suites upstairs, "it was a rat's nest of offices," says Ashey. The louvers of the brises-soleil were removed and then lost in city storage. What did remain fell under historic-registry protection, leaving the architects with limited options for the conversion.

Working with local preservation specialists Ward Architecture, the designers adopted the approach of restoring the old and juxtaposing with the new. "You can't mimic what was there, but you can't be too different," says Ashey. "That gives us this wonderful window to play in." The vinyl laminate, which had the fortuitous effect of preserving the tile, was stripped, the brushed chrome railings were rejuvenated, and the carpet was replaced with new terrazzo and wood flooring. Where the bank's original materials were cold and corporate, AAmp counterpoints with wood millwork, vibrant textiles, and bold patterns. For example, in the "all-day lobby," which is first and foremost a restaurant, laid out with cozy banquettes and lounge tables—the primary guests' entrance, reception desk, and elevators are tucked in one discreet corner—the designers paired the original 2-by-2 acrylic troffer lights with tall walnut-slat pendants, and a custom semicircular bar takes center stage.

To adapt the building from institutional use to hospitality, the architects parsed various strands of modernism, emphasizing material warmth and graphic dynamism, to both complement and soften Levy & Kiley's design. AAmp's custom flooring and fabric patterns were inspired by Brazilian modernist Roberto Burle Marx's mosaics. Curving woodwork draws on the bentwood furniture of Alvar Aalto, while the mix of vivid colors, terrazzo, and marble recalls the Milanese Rationalism of figures like Gio Ponti.

A minibar replaces an office on the mezzanine (opposite, top). The elevators (opposite, bottom) demonstrate the same strategic mix of materials found in the rooms (right and above, both).

The elevators serve as a microcosm of this design approach: original black terrazzo lines the walls of the elevator lobby, while the new cabins are clad in walnut, with oval mirrors framed in oak. The new flooring is a colorful triangle pattern. Upstairs, the same strategy is used for the rooms, each of which uniquely contorts to fit around existing structure and to align new partitions with the mullions of the aluminum curtain wall. The rooms, however, are unified by book-matched walnut millwork that houses the minibar and wardrobe and acts as a threshold between the dark green vestibules and sleeping area. The beds are rift-sawn oak with green velvet panels. “Everything we did, from the large scale of the bar and banquettes to the small scale of the millwork in the rooms, was to introduce softer edges and curves,” explains Ashey. “The formal soften-

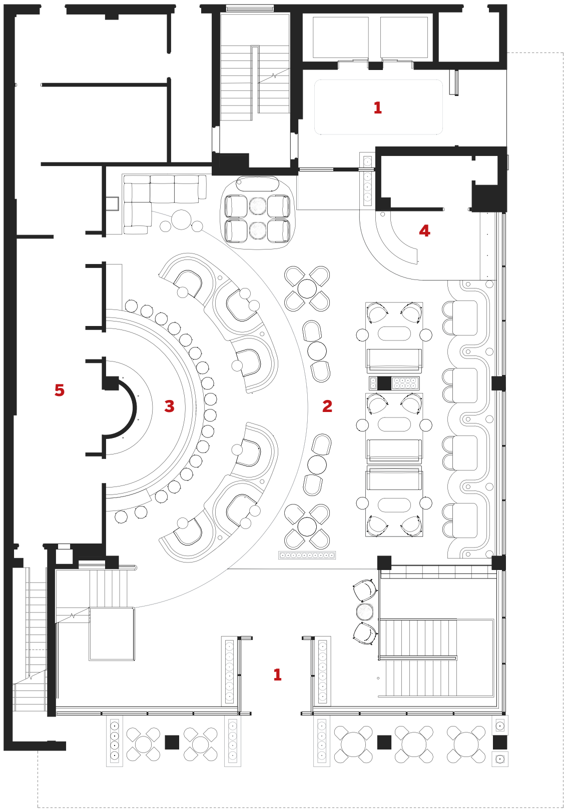


ing of spaces is to make them more welcoming to people," Armstrong adds.

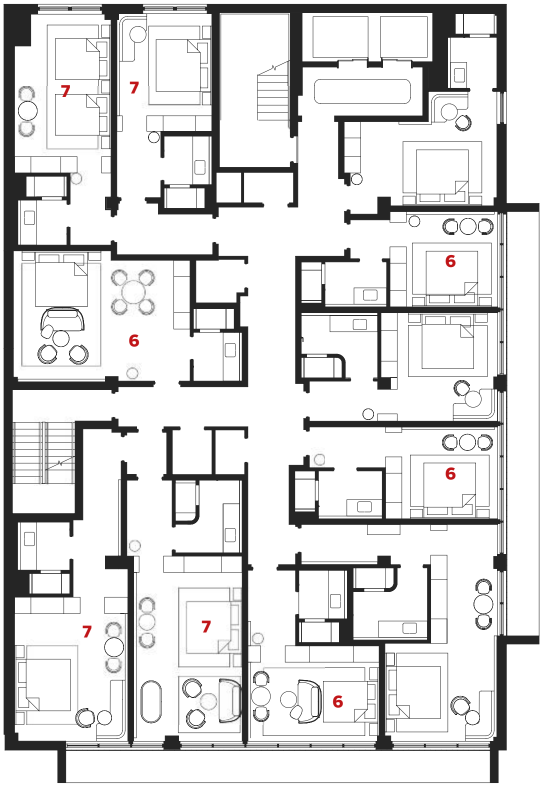
Throughout the hotel, there are traces of the building's past lives. For instance, the after-hours deposit box is the backdrop for the valet stand. The entrances are all typical commercial aluminum double doors. A mail chute occupies one wall of the ground-floor elevator lobby while, in the basement, a massive steel vault door leads to the hotel's accounting office, and a second, smaller vault door bifurcates the gym. Even the bank teller desk, now mostly buried in a wall behind banquette seating, has been repurposed as a place to set a cocktail.

Crowning the design is the rooftop pool. More for lounging with a drink than for swimming laps, it is essentially constructed as a bathtub set within a plinth atop the roof. The pool is limited in size—11 feet wide, 30 feet long, and 3 feet deep—not by the capacity of the existing concrete structure but to avoid making the new plinth visible from the street. The prominently placed bar, pastel orange floor tiles, tropical plantings, "groovy" patterned cushions, and striped lounge chairs all give the poolside experience a very mod feel.

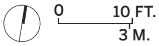
1	ENTRY
2	LOBBY
3	BAR
4	RECEPTION
5	KITCHEN
6	GUEST ROOM
7	CONNECTED SUITE



GROUND-FLOOR PLAN



TYPICAL-FLOOR PLAN



Municipal Grand is the second building in AAmp's growing portfolio of hotels, following the Ramble in Denver, a 50-key property for the same client, designed to resemble a warehouse rehab and completed in 2018. A third hotel is underway in Portland, Maine, with a different client but a very similar brief to the Savannah project's: the restoration and transformation of the 1909 Fidelity Trust Company Building into a 90-plus room hotel, with a vault turned speakeasy, set to wrap up next year. Though both are adaptive reuses of historic buildings, the 10-story Beaux-Arts tower poses a different stylistic challenge from Municipal Grand, and it will be interesting to see how AAmp rises to it. In Savannah, the "Hostess City of the South," where the architects contended with the legacy of 1960s corporate architecture by integrating various strands of modernism, Municipal Grand radiates Southern comfort and hospitality through its material warmth, vibrancy, and softness. ■

Credits

ARCHITECT: AAmp Studio — Andrew Ashey, Anne-Marie Armstrong, principals; Charlie Payne, project manager; Alexandra Kiss, Michelle Sterling, Ron Noble, Lena Ma, Jasmine Sykes, Theresa Watson, design team

ARCHITECT OF RECORD: Lynch Associates

ENGINEERS: Tharpe Structural Design (structural); Method Engineering Group (m/e/p); Coastal Civil Engineering (civil)

CONSULTANTS: Ward Architecture + Preservation; AE Design (lighting); Canoe Hospitality (furniture); D.L. Adams Associates (acoustical)

GENERAL CONTRACTOR: Choate Construction, Savannah

CLIENT: Midnight Auteur

SIZE: 36,850 square feet

COST: withheld

COMPLETION DATE: July 2025

Sources

DOORS: McCarthy

INTERIOR FINISHES: Benjamin Moore, Wolf Gorden, Urban Revolutions, Monarch Plank, Look Walls & Interiors

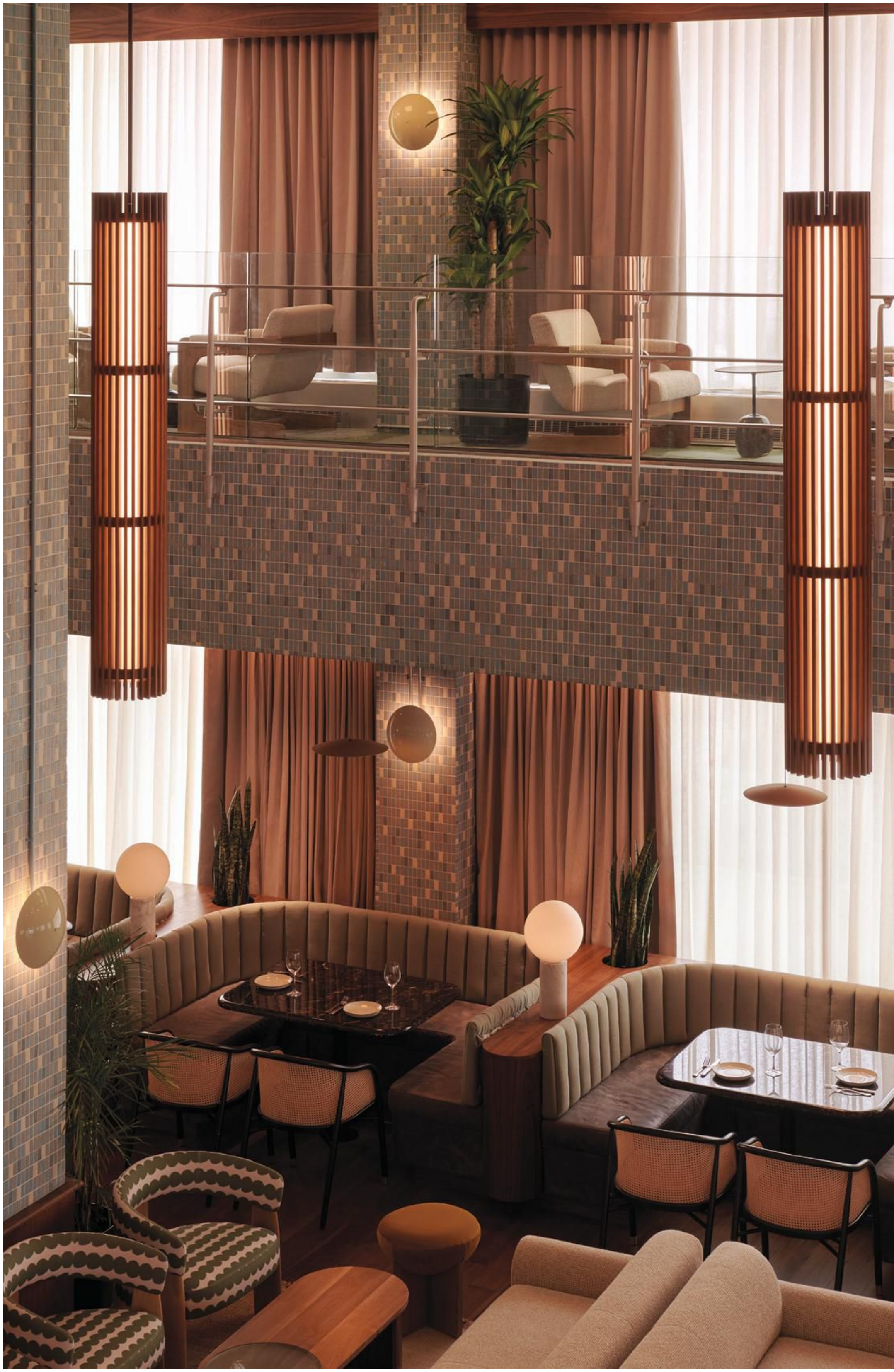
MILLWORK: New Standard Enterprises, Biscayne Hospitality

FLOORING: Daltile, Marazzi, Zia Tile, Concrete Collaborative, Tile Tech Pavers, Alarwool

PLUMBING: Jaclo, Kohler, California Faucets, Duravit, Rubinet, Signature Hardware, Toto

LIGHTING: Modern Forms, In Common With, A+R, Vault Lighting, Allied Maker, Cedar & Moss, PLP, Menu Design Group, Currey & Company Lighting, Arhaus

ELEVATORS: Otis



The 21-foot-high hotel lobby, lined with the original blue and white tiles, is primarily a restaurant and cocktail bar (above). A new pool, with ample lounging space, crowns the adaptive reuse (opposite).

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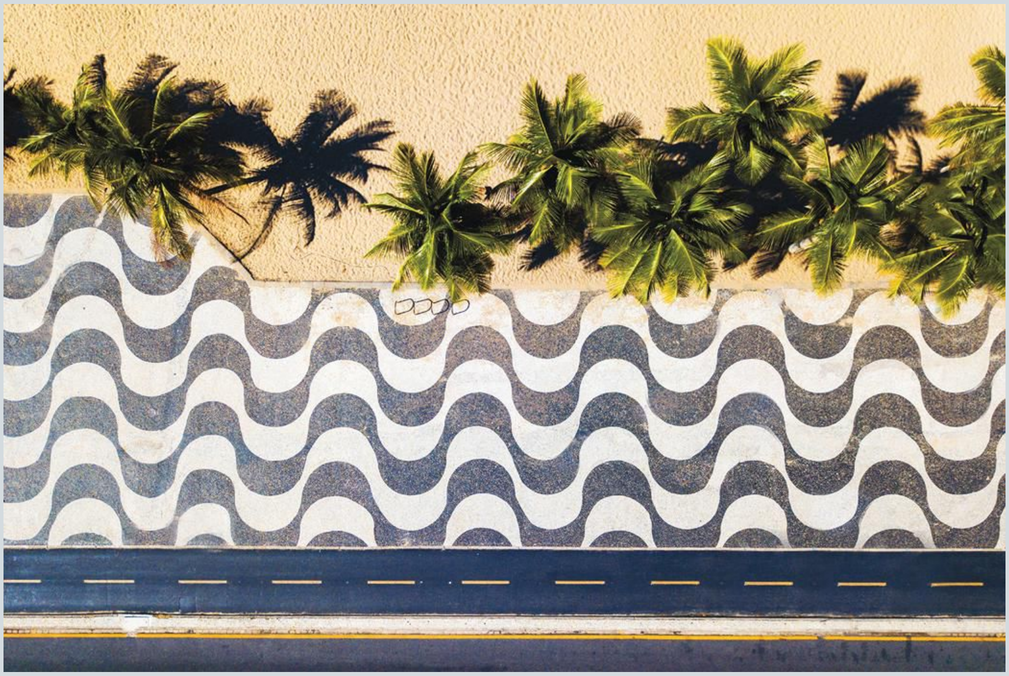

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Modern fire-resistive glazing systems offer enhanced transparency while also meeting critical fire- and life-safety requirements.

The recent seven-story west wing addition to Alan Magee Scaife Hall at the University of Pittsburgh includes several team-based learning spaces as well as an entire floor dedicated to medical students. According to the design firm behind the addition, the building serves as both an academic building and a social hub.

One of the ways the space helps to facilitate academic community is through the extensive use of transparent glazing. A significant departure from the building's original floorplan, a monumental stairwell uses code-compliant, butt-glazed fire-rated glass assemblies to maintain daylight access and preserve unobstructed sightlines into and out of each floor.

MEETING BUILDING CODE REQUIREMENTS WITHOUT SACRIFICING OCCUPANT EXPERIENCE

Alan Magee Scaife Hall includes features meant to keep the next generation of medical providers safe while maintaining an open design. For example, the use of fire-rated, butt-glazed assemblies around the central staircase allows students to scan each level. This supports both intuitive wayfinding and community building.

These fire-rated, butt-glazed assemblies maximize visual connection since they do not have vertical mullions. Instead, they use narrow vertical butt joints to allow uninterrupted horizontal spans of glass. They also safeguard a path of egress from smoke, flames and radiant heat.

With large spans of Pilkington Pyrostop® fire-resistant-rated glass, the Fireframes ClearView® System from Technical Glass Products (TGP) optimizes daylight access, visually connects adjacent spaces and meets code requirements for fire and life safety.

OFFERING A COHESIVE DESIGN AESTHETIC

The central stairwell brought together several systems within a confined space—the fire-rated glass assemblies, the handrails and the exterior glass curtain wall.

The handrail systems include butt-glazed panels with a continuous handrail. TGP's Fireframes ClearView System maintains visual symmetry between the handrails and the landings to each floor for compartmentalization that does not compromise the design.

Both the Fireframes ClearView System and Fireframes® Heat Barrier Series fire-rated doors utilize precision roll-formed frames. As a result, these fire-rated systems provide a close visual match to the neighboring, non-rated exterior curtain wall. Creating visual harmony between multiple systems within a small space contributes to a more unified and intentional design aesthetic.

SOLVING INSTALLATION CHALLENGES BEFORE THEY SHOW UP

The building's stairwell includes several custom corner conditions that could have proved challenging without collaboration throughout the design and installation phases.

TGP collaborated with the design team to fabricate custom corners that met the floorplan, which was critical to both the look and performance of these fire-rated glazing assemblies. TGP also worked closely with multiple stakeholders to ensure the material was phased efficiently and safely. The collaborative approach minimized obstacles inherent in the design and installation of complex glazing systems.

WORKING AS A TEAM PUSHES THE ENVELOPE IN STAIRWELL DESIGN

Today, Alan Magee Scaife Hall functions as both a learning and social hub. The fire-rated, butt-glazed assemblies that encase the central staircase support the design goal of improved visual connection and maintain fire- and life-safety code requirements.

While the glass and framing blend form and function, collaboration between designers, glaziers and the manufacturer ensured these fire-rated assemblies were fabricated to meet the specific details of the project.

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Family Matters

A snug infill site becomes home for a tight-knit multigenerational family in Valencia, Spain.

BY DAVID COHN

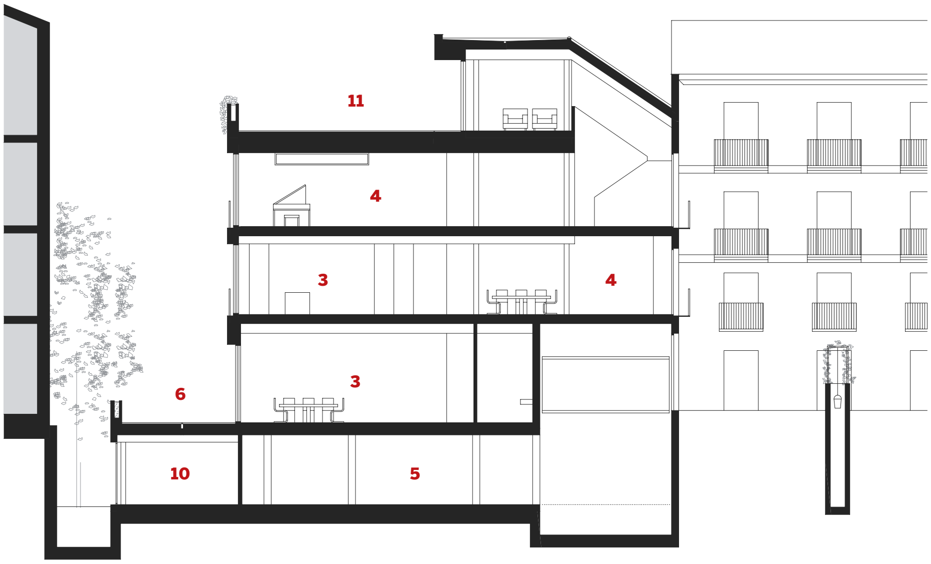
NESTLED among small plazas and historic buildings in a quiet, old quarter of Valencia, one of Spain's most vibrant cities on the Mediterranean, this understated multifamily home contains three apartments on four floors for a couple and the families of their two adult children. Each family occupies a floor, with the parents on top in a duplex that opens to a large roof terrace shared by all. The clients, who work together in a family business, sold their three suburban homes to make the move, drawn by the benefits of city living and of coming closer together as a multigenerational family.

For local architect Jose Fernández-Llebrez, the challenge was to adapt each floor to their different needs while shoehorning the program into the deep, eccentric infill site. The party walls shift in and out, so that the patio at the southern end drifts far off axis from the 30-foot-wide facade to the north. Despite this difficulty, he designed a large, continuous open space for the kitchen, living, and dining areas, that runs from the front to the back of the site in each apartment, assuring cross ventilation. He smoothed the irregular transition from the front to the back with rounded corners and two pairs of structural steel columns that bracket each side of the space, painted, like other metalwork, in matte off-black. The columns are an unusual detail in the otherwise subdued interiors, where floors are a sand-colored limestone and kitchen services are hidden behind paneled walls, with minimalist island blocks for sinks and cooktops. Fernández-Llebrez explains that the columns helped keep structural costs down. Their cross-shaped profile may recall Mies van der Rohe's Barcelona Pavilion, but their use in the spatial transition of these main rooms, with ceilings of up to 13 feet, also brings to mind similar strategies in Neoclassical interiors, such as those of British architect Robert Adam.

Plantings in the *atzucat* will cover the party walls (left). Balconies on the facade, required by local code, overlook a historic plaza (opposite).

PHOTOGRAPHY: © ALEJANDRO GÓMEZ VIVES

1	*ATZUCAT*
2	ENTRANCE
3	KITCHEN/DINING
4	LIVING
5	GARAGE
6	PATIO
7	PRIMARY BEDROOM
8	BEDROOM
9	COURTYARD
10	BASEMENT
11	TERRACE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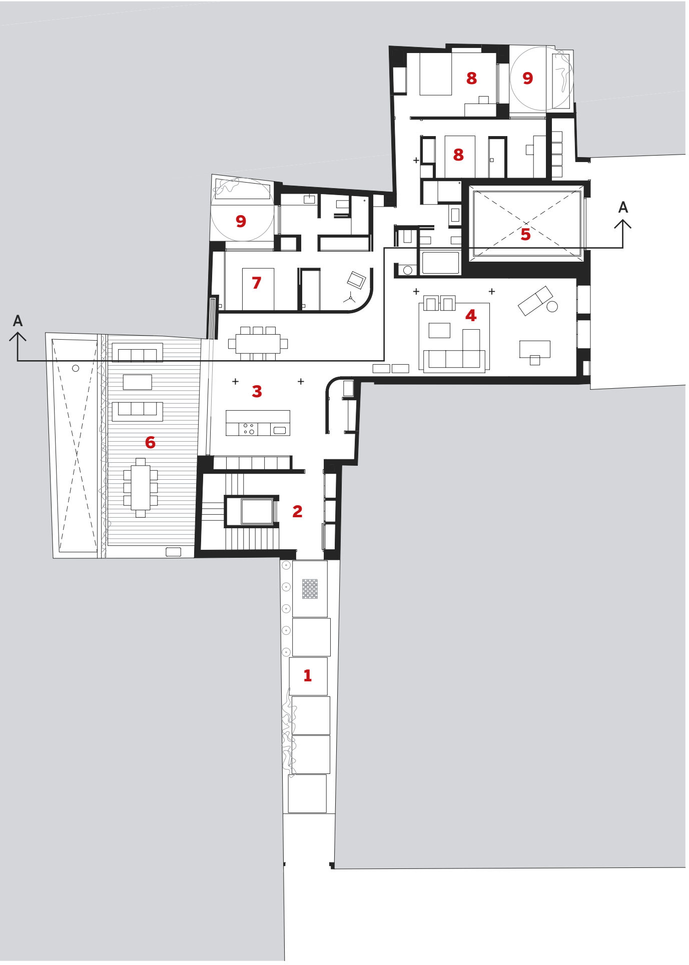
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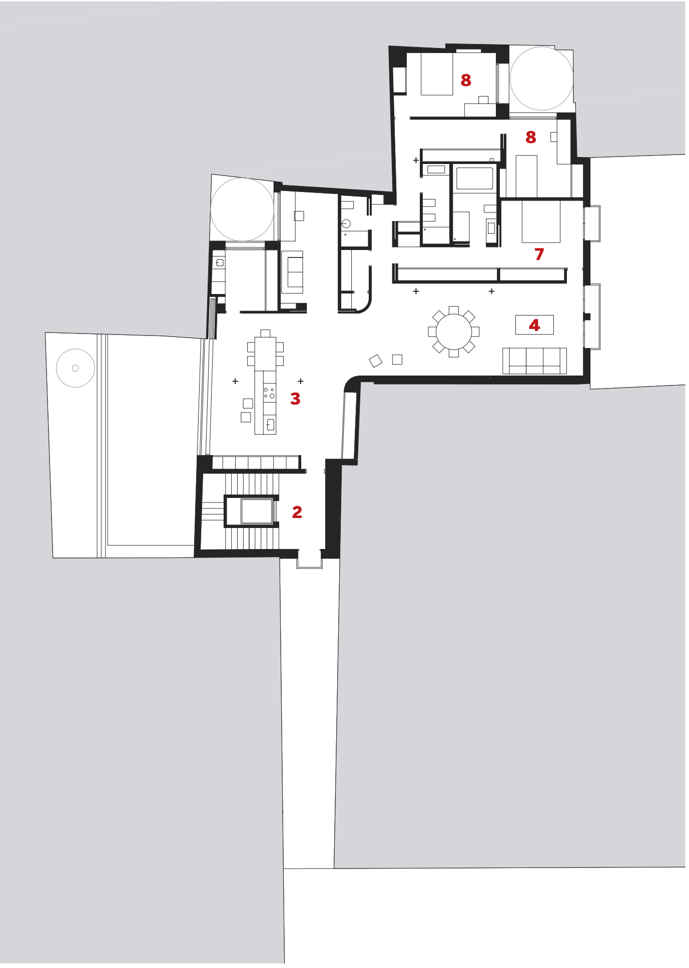
GROUND-FLOOR PLAN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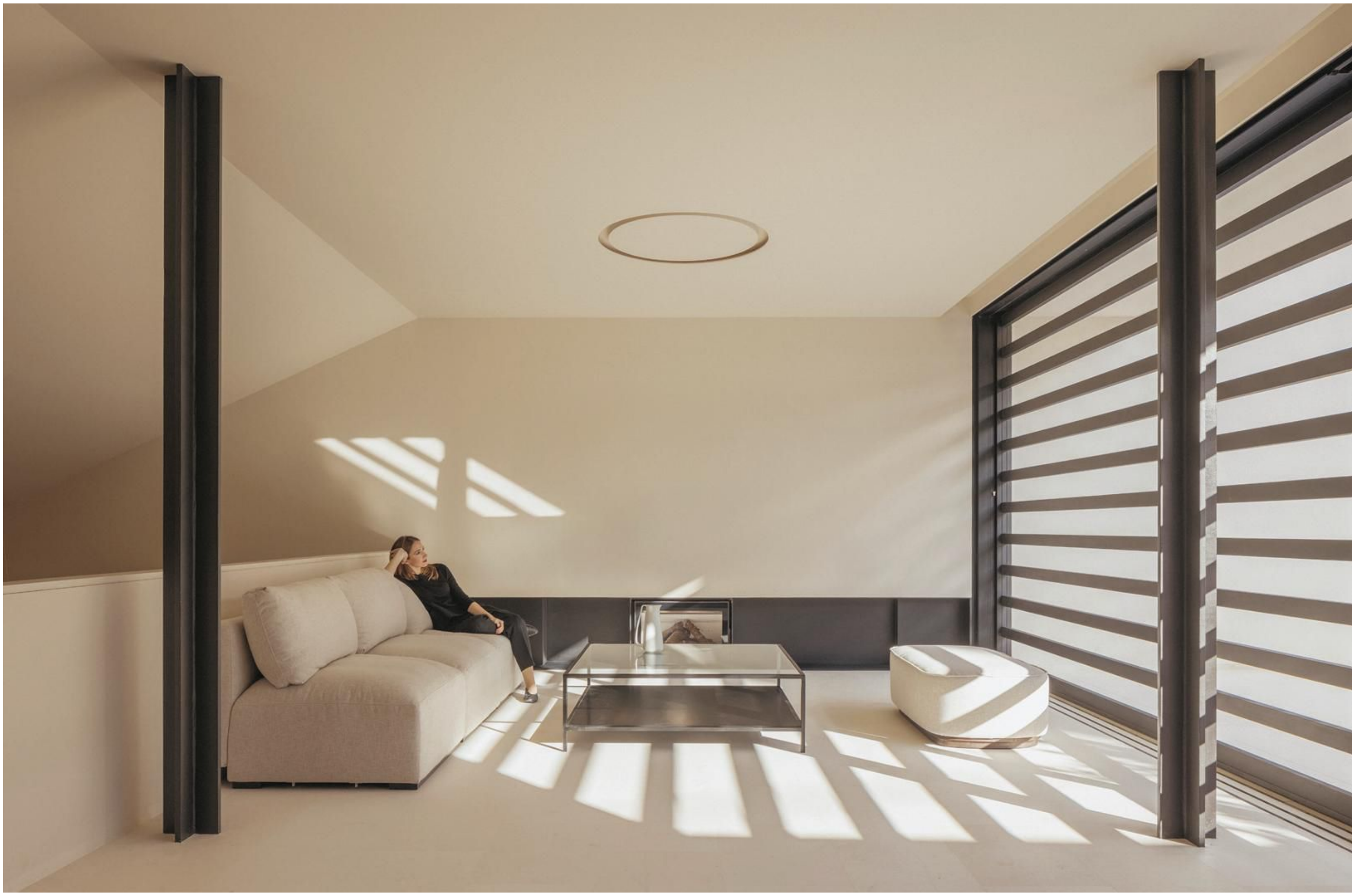
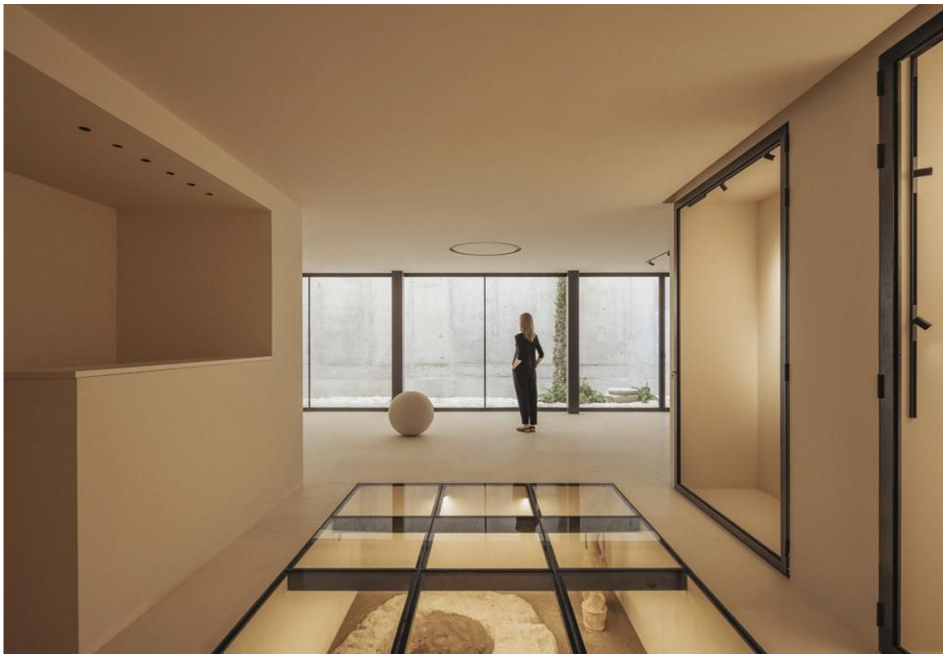
SECOND-FLOOR PLAN



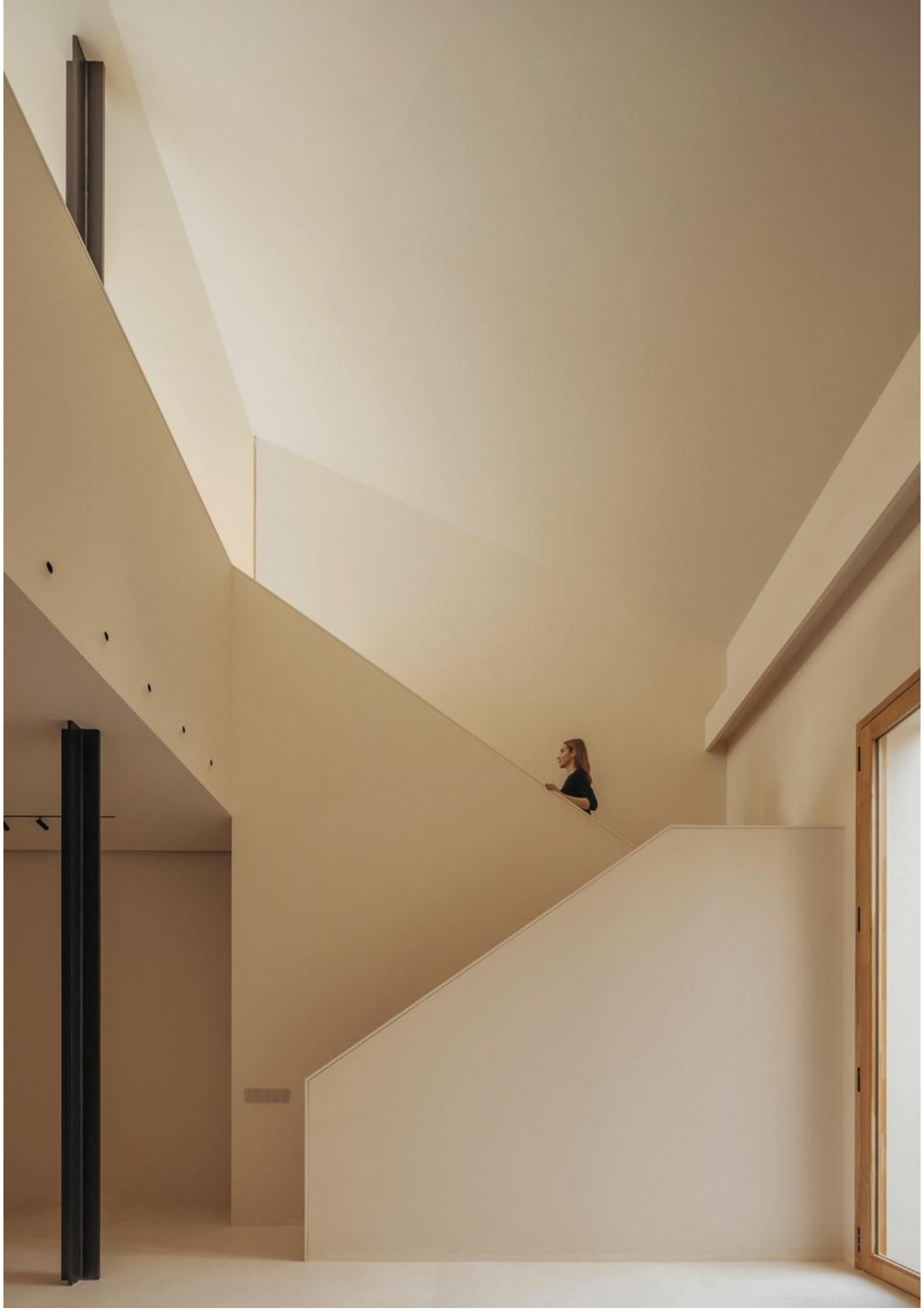
On the top floor, large sliding doors lead to the terrace (above). A Roman well, on display under glass, was discovered during excavation (right).

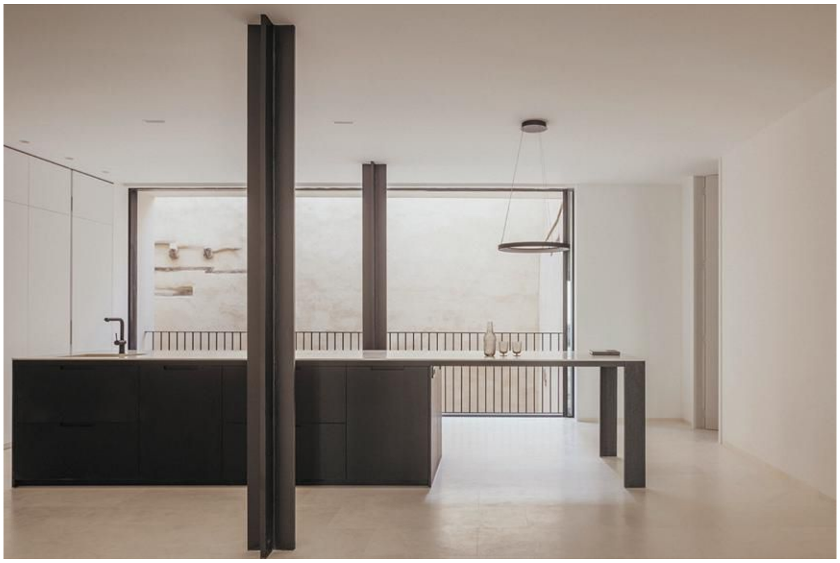


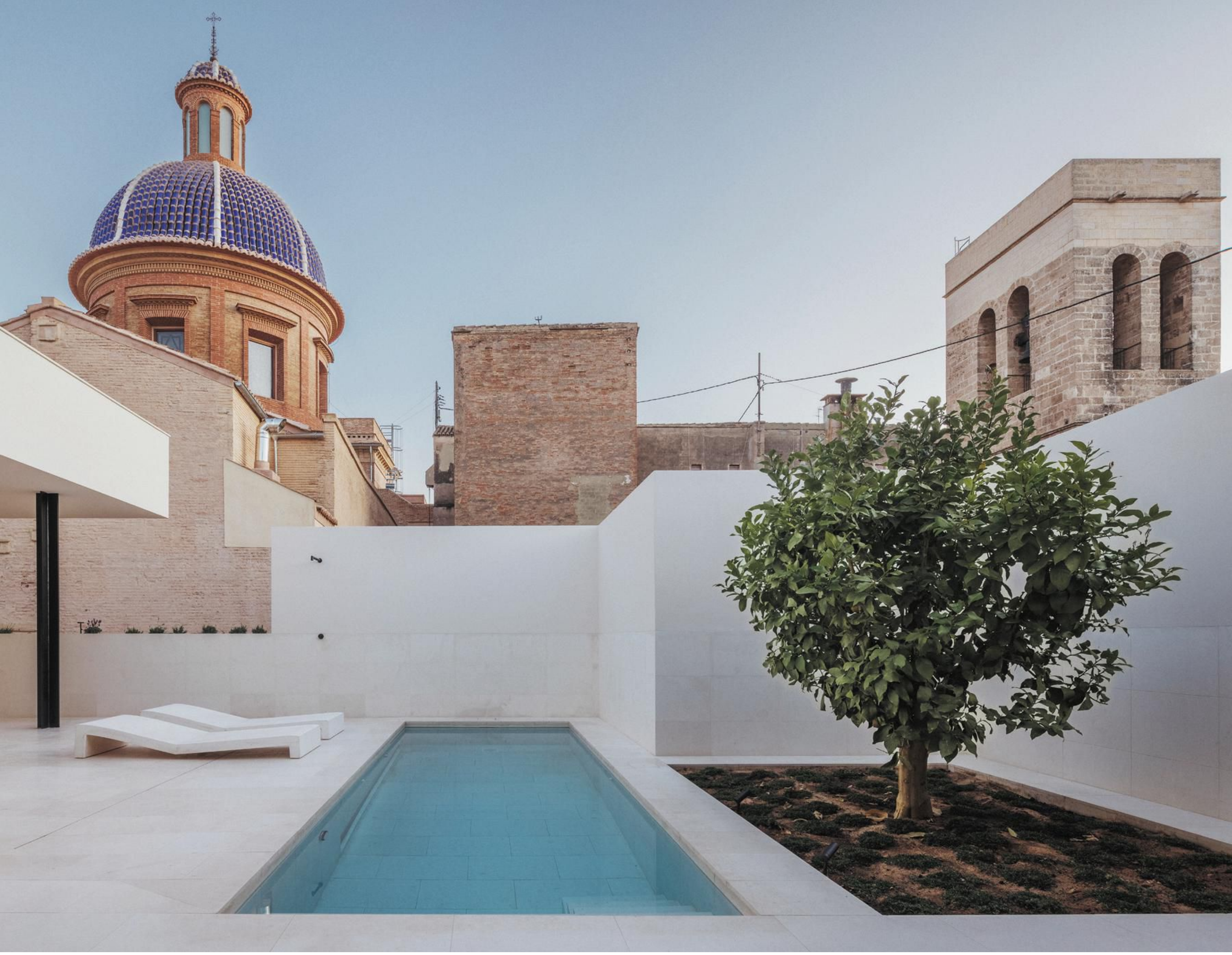
Another difficulty presented by the site was access. On the northern facade, which is composed with traditional balcony windows, as required by local regulations for the historic district, a large oak door, not unlike the carriage entries found in the historic urban houses of the upper class, opens to a hydraulic platform that moves cars to and from the basement garage. With the main living spaces occupying the rest of the facade, the architect made the radical decision to locate the main entry door, together with the vertical circulation, on the other side of the lot, accessible from around the block, at the end of a narrow private cul-de-sac that opens from the corner of a nearby plaza. Known as an *atzucat* for its Islamic origins, this paved space is closed off from the plaza with another monumental oak door. Like the project's other outdoor spaces, including two 10-foot-square courts for the bedrooms and baths, the *atzucat* is planted with ferns and ivy that will cover the party walls. Other vegetation includes a line of five small cypress trees in the *atzucat* and a mature cypress in a light well at

PHOTOGRAPHY: © ALEJANDRO GÓMEZ VIVES

Stairs lead to the terrace (right), which serves as the family's primary gathering space (opposite and below). The custom-millwork kitchens are bracketed by cruciform columns (bottom right).







the end of the large rear patio, which connects a basement workspace to the outdoors.

The heart of the family home is the top-floor terrace, with its 25-foot swimming pool, a mature lemon tree set in a bed of lavender, and a *paellero*, a wood-burning brick oven for making paella, the famous local specialty. Dominating the view are the tiled dome of a 19th-century chapel and a Romanesque church tower, both located just across the rear patio. “They seem to be on top of you,” Fernández-Llebrez relates. “You hear the bells as if you were inside the tower. The clients love it,” he continues, “and they’ve already picked a couple of lemons from the tree to make gin and tonics.”

The organization of urban living around these private outdoor spaces is echoed in the rich history of the site, uncovered in mandatory archaeological excavations. The most splendid find was an 11th-century Islamic patio with a well-preserved hexagonal fountain finished in colored tiles, though it was claimed for a public collection, per Spanish law. Exceptions were made, however, for some of the blue-and-white tiles from a 15th-century patio, which now pave a section of the *atzucat*, and a Roman well, which can be seen under glass that paves a section of the basement, together with a few amphoras from the client’s collection.

Beset by history on all sides, the architect nevertheless created thoroughly contemporary homes, with their master suites, multiple baths, and large living spaces suitable for both casual family life and entertaining. That said, the design also builds on the best of those traditions, taking on a noble scale and subtle elegance on its own terms. ■

Credits

ARCHITECT: Fernández-Llebrez Arquitectura

ENGINEERS: Josep Ramon Solé Marzo (structural and geotechnical); Juan Manuel Sánchez Rodríguez (m/e/p)

CONSULTANT: Remedios Martínez García (archaeological)

GENERAL CONTRACTOR: AT4

CLIENT: Edificio Viciana

SIZE: 14,050 square feet

COST: withheld

COMPLETION DATE: May 2025

Sources

DOORS: Cechi Tapiceros (entrances); Madentia (wood and sliding)

INTERIOR FINISHES: Mobalco (millwork); Nerinea (stone flooring); Isaval (paint)

ELEVATORS: Otis (car and passenger)

PLUMBING: Oli, Ritmonio, Fontealta, Inbani

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Nicholas Grimshaw (1939–2025)

BY PATRICK TEMPLETON

ARCHITECT Nicholas Grimshaw died on Sunday, September 14, 2025, at the age of 85. Remembered as a pioneer of the British High-Tech movement and a peer of prominent architects such as Norman Foster, Richard Rogers, and Renzo Piano, in his nearly 60-year career, Grimshaw explored the poetic intersection of engineering and architectural form and built a legacy of audacious and distinctive structures.

His death was announced by Grimshaw's namesake firm, which he led until 2019. That same year, he was awarded the Royal Institute of British Architects (RIBA) Royal Gold Medal for Lifetime Achievement. In awarding the medal, RIBA president Ben Derbyshire praised the architect "for an extraordinary number of buildings and infrastructure projects of international significance, and for the continuous development of an architecture that places technology at the heart of the aesthetic."

Among Grimshaw's notable built works are the Herman Miller Factory in Bath, England (1976), the Financial Times Printworks in London (1988), and the International Terminal at Waterloo Station (1994), all of which garnered RIBA accolades. Outside the UK, his notable projects include Amsterdam's Enneüs Heerma Bridge (2001), Southern Cross Station in Melbourne (2007), the Fulton Center in Manhattan (RECORD, December 2014), the Pulkovo Airport in St. Petersburg, Russia (2014), and the Istanbul New Airport (2018).

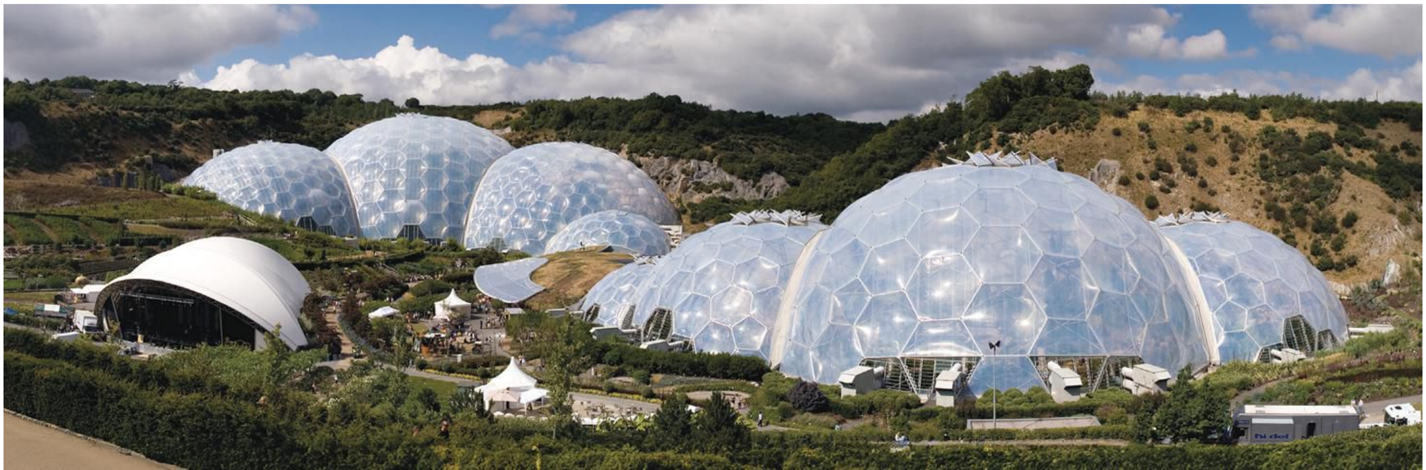
Perhaps his most famous design is the Eden Project (2001), a series of giant biomes—recalling the geodesic experiments of Buckminster Fuller, a mentor, and realized in collaboration with famed High-Tech engineer Tony Hunt—constructed of triple-layered hexagonal ETFE "pillows" to house plants from around the world. Built on the site of a former clay quarry in Cornwall, UK, the Eden Project synthesized Grimshaw's interest in structural ingenuity with his growing commitment to climate-responsive design. Across his oeuvre, there is a bold technical finesse, and though the buildings are marked by their industrial materials and complex yet legible structures, Grimshaw always insisted that his work came out of the legacy of Frank Lloyd Wright's craftsman-architect approach.

Born in Hove, East Sussex, in 1939, Grimshaw studied briefly at Wellington College, in Berkshire, and then at the Edinburgh College of Art before completing his education at the Architectural Association in London in 1965. Upon graduating, Grimshaw, with noted British architect Terry Farrell, started his own practice, called Farrell Grimshaw Partnership. Over the next 15 years, before parting ways, the two men would complete numerous buildings in the UK, many of which have been recognized for their historic importance and have received National Heritage List protection. He founded Grimshaw and Partners in 1980, and the firm has grown to now include approximately 650 employees in eight offices spread around the world.

In 2002, Grimshaw was knighted by Queen Elizabeth II for his contributions to architecture, and he served as the president of the Royal Academy of Arts between 2004 and 2011. Reporting on the appointment in 2004, the *New York Times* described Grimshaw as "a man of good cheer," a sentiment echoed by those who knew him best. In the firm's statement announcing his passing, Grimshaw chairman Andrew Whalley recalled that "from the very first day I arrived at the practice in 1986, I felt the warmth and generosity of Nick's leadership. His architecture was never about surface or fashion, but always about structure, craft, and purpose—about creating buildings that endure because they are both useful and uplifting, and, in Nick's words, 'bring some kind of joy.'" Patty Hopkins, a fellow RIBA Gold Medal recipient and founder, with the late Michael Hopkins, of Hopkins Architects, commented that "Grimshaw shared many of our own beliefs about the importance of architecture's role in the world, achieving buildings through creative experimentation and persuasion."

The Eden Project (below) was designed by Grimshaw, photographed (above) at the Royal Academy in London in 2019.

Grimshaw is survived by his wife, Lavinia, and daughters Chloe and Isabel. Lavinia and Chloe both serve on the board of the Grimshaw Foundation, which he founded in 2022 with the purpose of creating opportunities for underrepresented youth and helping develop technical skills for success in creative industries. In just its three years, the foundation has supported more than 500 young people. Grimshaw's legacy will live on not only through his foundation, or through the now-global firm that bears his name, but by virtue of his life's work of hundreds of buildings around the world, inhabited by thousands every day. ■



PHOTOGRAPHY: © JÜRGEN MATERN, WIKIMEDIA COMMONS (BOTTOM); RICK ROXBURGH, COURTESY GRIMSHAW (TOP)

Barry Bergdoll Awarded the 2025 Vincent Scully Prize

BY SUZANNE STEPHENS

The National Building Museum has announced that Barry Bergdoll will receive the 2025 Vincent Scully Prize at its Washington, D.C., home on October 22. A jury formed of Paul Goldberger (as chair), Andrea Roberts, Nancy Levinson, Stephen Luoni, and Toshiko Mori awarded Bergdoll the $55,000 prize in recognition of his significant contributions as an architectural historian, educator, and curator. The program was founded in 1999 in honor of Scully, the longtime Yale University professor of architectural history who was its first recipient. Bergdoll is the Meyer Schapiro Professor of Art History at Columbia University and was the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art (MoMA), from 2007 to 2013. He is the author of books on Léon Vaudoyer, Karl Friedrich Schinkel, and Mies van der Rohe, as well as the survey European Architecture 1750–1890. *Among his other activities, Bergdoll is a member of the jury for the Pritzker Architecture Prize. He received his B.A. from Columbia University (1977); his M.A. from the University of Cambridge (1979); and a Ph.D. from Columbia (1986). Bergdoll recently talked with* RECORD *contributing editor Suzanne Stephens about teaching in the present climate, as well as his views on current museological approaches and architectural exhibitions.*

Does Columbia University's wrangling with President Trump over his withholding federal funding—due to the university's purported antisemitism—affect the teaching of architectural history?

The Columbia situation is just the tip of the iceberg that is causing our *Titanic*—the richness of intellectual life—to sink. Obviously, it is not just pertinent to Columbia: this richness has been one of the extraordinary achievements of the *pax americana* that came after WWII, which allowed students to encounter different points of view. The attack on the vitality of American culture is a new kind of dumbing down. More and more, the instructor has to teach in a culture of fear and in a period of self-censorship.

Some say that today's approach to the teaching of architectural history, which emphasizes problems such as climate change and the lack of affordable housing, means that "architecture" itself is shunted aside. What are your thoughts?

I am trained as an art historian, where you analyze form in all the arts. Yet during my education I also was influenced by 1970s thinking, when architecture was placed within a social, political, and cultural context. I have been called a "relentless contextualizer." However, in recent years, the context has taken over reading of form, and form has gotten lost. This is a problem if you still respond to architecture as a creative act—that is, as fostering movement through space, or the inventive response to a program.

Do you agree that today's students seem to know less about architecture itself, particularly with regard to the "canon"?

The canon is a set of common references and a shared body of experience that we can debate among ourselves. It fosters visual intelligence and acuity. During a time of complete fragmentation of social discourse, it is helpful to have a shared frame of reference.

However, notions of a canon can still make room for a more complex set of interpretations. For example, it is better to keep Thomas Jefferson's plan for the University of Virginia in the canon, yet also allow the discussion of how it came into being through enslaved labor.

What about the importance of the architect as the "individual genius"?

There is a shift away from thinking of the architect as a sole creator of most designs. Architects do work as part of a team, even if the public likes to vilify them for being egocentric. Still, teamwork is the reality, not the concept of an individual genius.

As the architecture curator at MoMA, you covered history, current design, and environmental and social issues. What was your reasoning?

In the early days of the museum's existence the architecture department had a missionary energy. It bonded with the Department of Circulating Exhibitions in order to combat architectural conservatism on a wider scale. For example, the department took an editorial stance in 1937 with a small show criticizing the traditionally designed "Town of Tomorrow," then being planned for the World's Fair of 1939. Similarly, when I was the curator of MoMA's architecture department, I wanted to use exhibitions to engage crucial issues that needed public discussion, such as our 2010 show *Rising Currents: Projects for New York's Waterfront*.

In the 1930s, MoMA could put up a lot of exhibitions, since the installations consisted mainly of photos mounted on gallery walls. By the late 1960s, the inclusion of original material such as drawings and models became the norm. It meant curators couldn't assemble the shows as quickly as they had.

What do you think about the lack of gallery space specifically dedicated to architecture and design today at MoMA, as opposed to the way it was before the renovation in 2019?

I regret not having designated galleries of architecture and design. It is a real loss. True, in the early days, some shows brought together architecture with painting. But later the departments became autonomous—what happens at a certain time in architecture does not necessarily occur in painting and sculpture. Furthermore, it is such a surprise and blessing for visitors to come to see the art and then accidentally find an installation devoted to architecture.

Currently you are preparing an exhibition at the New York's Bard Graduate Center on the drawings of Eugène-Emmanuel Viollet-le-Duc. Why the focus on Viollet-le-Duc?

Both I and Martin Bressani, who is an architecture professor at McGill University in Montreal and the author of an amazing book, *Architecture and the Historical*

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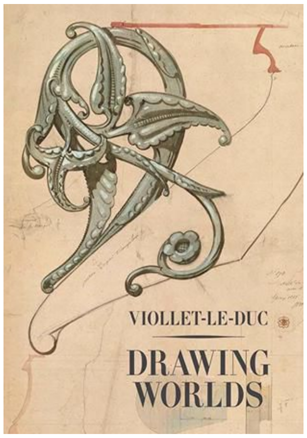
Rising Currents displayed the speculative work of architects in residence at MoMA PS1 to address sea-level rise (above). The catalogue for Bergdoll's next exhibition will focus on Viollet-le-Duc's drawings (below).

Imagination: Eugène-Emmanuel Viollet-le-Duc, 1814–1879, have organized the show. We are highlighting Viollet's distinctive drawing as a practitioner and an educator, and so we chose to display both beautiful presentation drawings as well as working drawings for quarry workers, silversmiths, and craftsmen. We want visitors to look at drawings *as* drawings. The exhibition—*Viollet-le-Duc: Drawing Worlds*, which opens January 28, 2026, with an extensive catalogue—shows that he was more than the architect who renovated Notre-Dame in the mid-19th century.



You are currently writing a book on architectural exhibitions. What is their importance?

The book, *Out of Site, In Plain View: A History of Exhibiting Architecture Since 1720*, explores the origins of the architectural exhibition as part of public debate. It is based on my Mellon Lectures, given in 2013 at the National Gallery of Art, and investigates the attempts of architectural exhibitions to be accessible to a general audience as well as a specialized one. It also deals with the paradox of the architectural exhibition—that architecture is only ever represented through photos, drawings, and models, but not physically displayed except under certain circumstances such as model houses or avant-garde spatial installations.

In one chapter, I address the question of the exhibition and the construction of architectural history. An exhibition on architecture has a lot to do with the invention of a chronology of buildings—that is, the buildings presented are not necessarily erected in a chronological order. The architecture is often divorced from its original settings and rearranged in the gallery space to form a historical narrative—hence the play on words in the title *Out of Site, In Plain View*. ■

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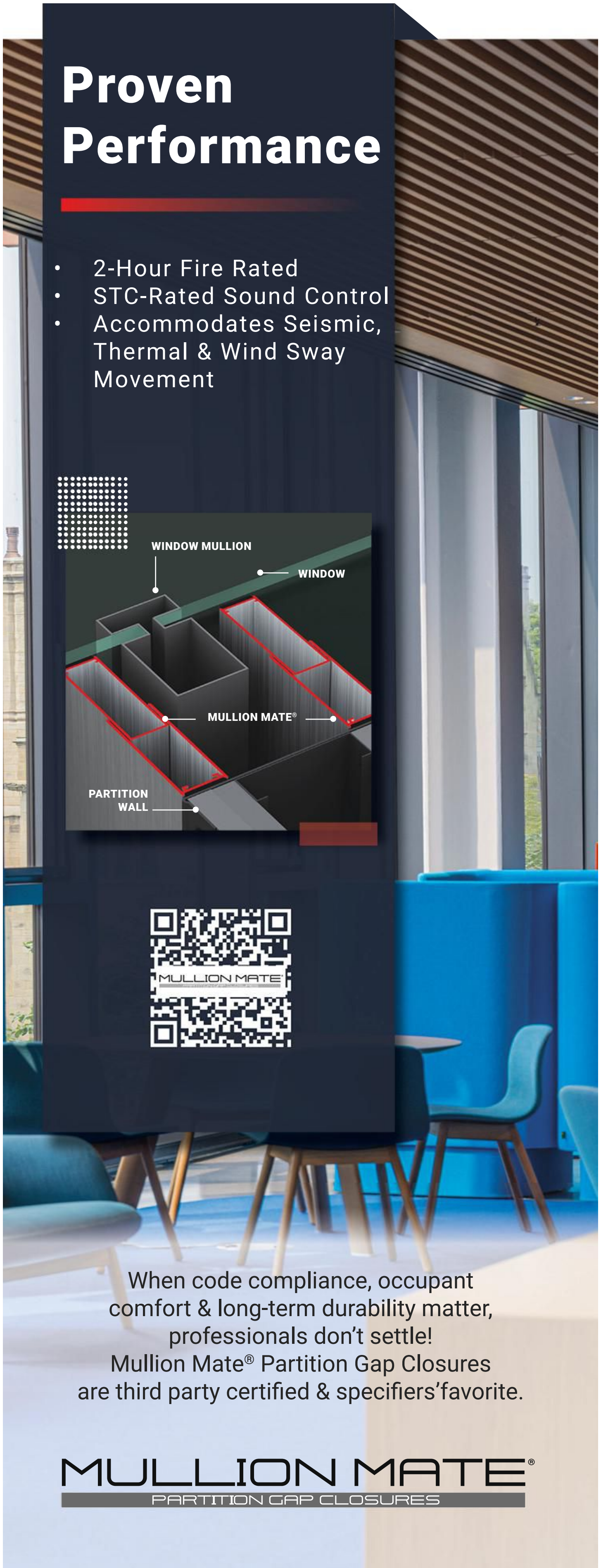

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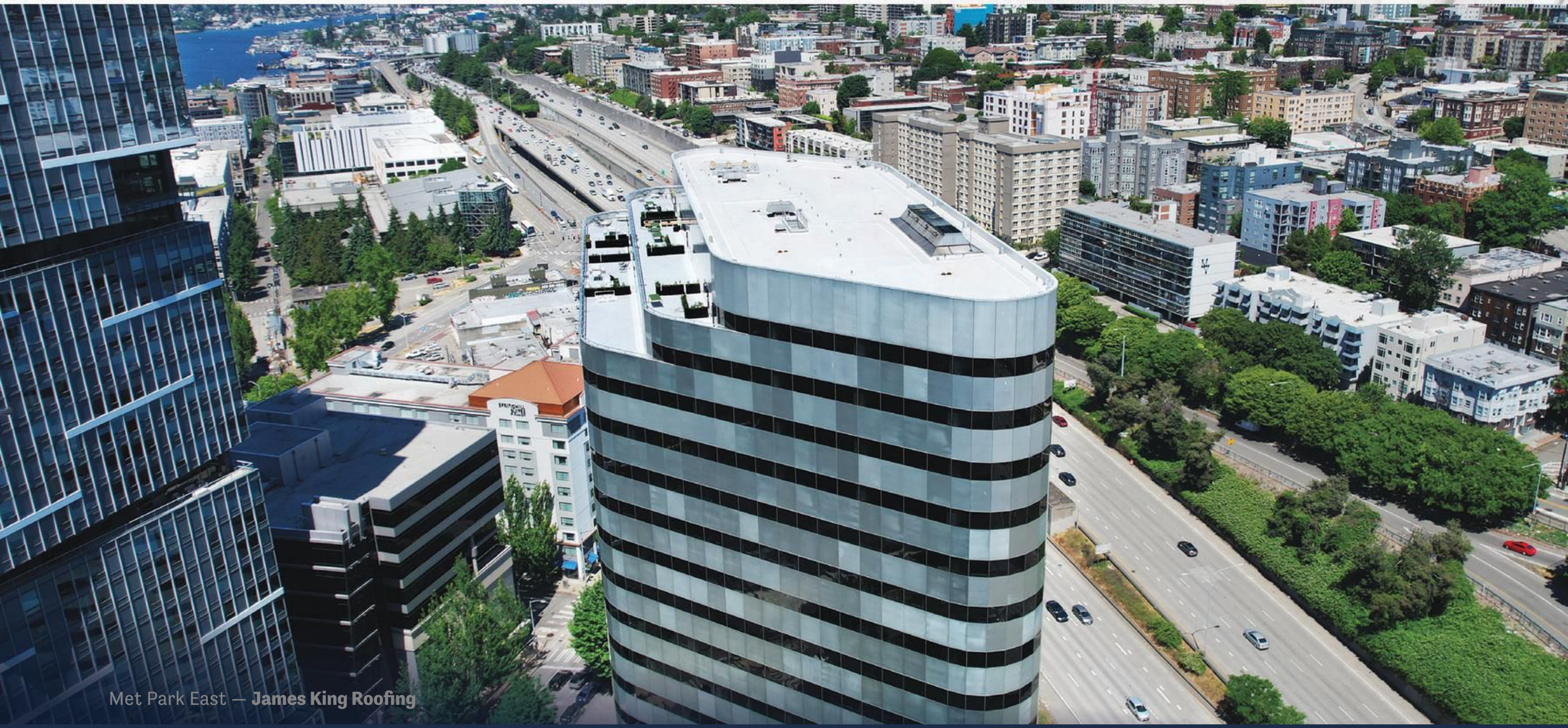

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High-Rise Thrills

Catering to tourists and to developers' demands, towers around the world are increasingly resembling theme parks, writes **Nathan Eddy**.

THE FAMOUS observation decks of 20th-century buildings—the Empire State Building, Rockefeller Center, the World Trade Center—were low-tech but thrilling open-air platforms ringed by coin-operated telescopes and spiky iron fences. The formula was simple: wind in your hair, city at your feet. Vertigo addicts still chase stratospheric heights, but, in 2025, standing flat-footed at 1,000 feet doesn't cut it. The thrill isn't gone, it's just higher-maintenance.

The next generation of sky-high, high-tech jungle gyms packs an adrenaline punch, sporting Ferris wheels, roller coasters, and glass elevators. Urban playgrounds like New York and Shanghai can absorb spectacles; skyscraper architects have always chased the show-stopper. But when designs integrate figure eight Ferris wheels, maybe the thrill has gone too far. Nobody asked for a Six Flags Skyline Park. At least, not yet.

It started innocently enough. From Berlin to Bangkok, revolving restaurants crowned towers and luxury hotels. Giant turntables in the sky revolutionized urban immersion, cocktails included. Developer-architect John Portman set the tone in 1967 with his blue-domed Hyatt Regency in Atlanta (1967). The East China Architectural Design & Research Institute rocketed the motif into retro-*Jetsons* parody with the Radisson Blu Hotel Shanghai New World (2003).

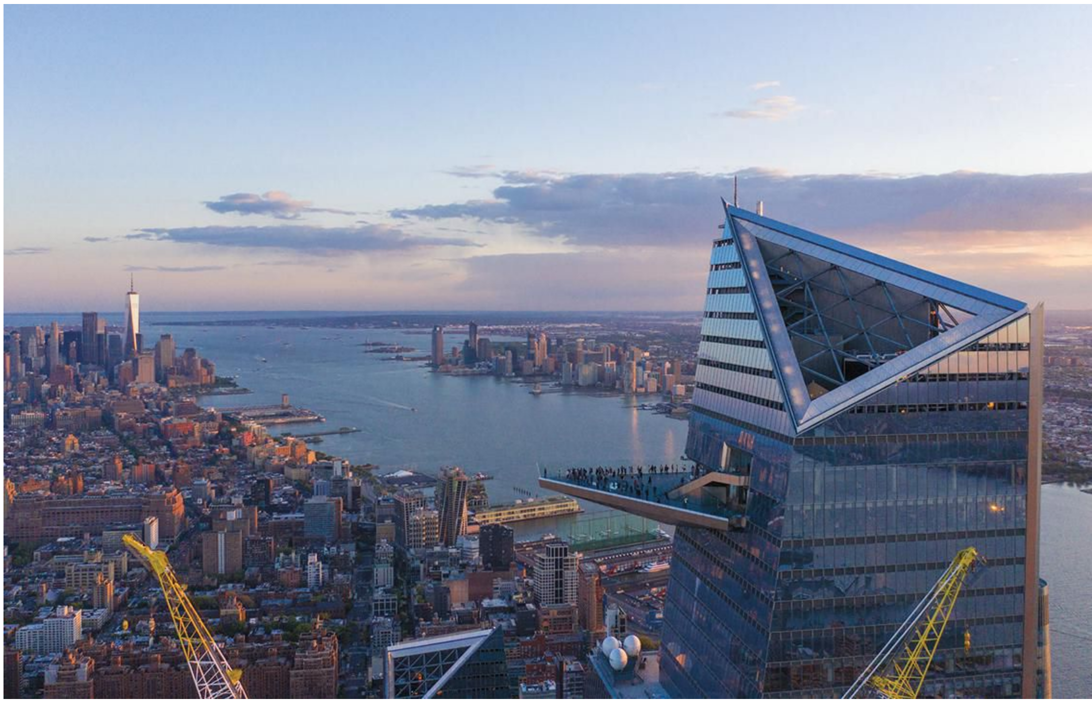
In the 1990s, casino maverick Bob Stupak punctuated the Las Vegas Strip with the 1,149-foot Stratosphere, then the country's tallest observation tower. A revolving restaurant was just the appetizer; the real show was carnival rides bolted to the crown: step right up for Big Shot, a catapult blasting riders skyward; X-Scream, a seesaw hanging them over the neon abyss; and Insanity, a whirling arm flinging them face-down at the Strip. Even a rooftop roller coaster, the High Roller, had a brief, shaky run. SkyJump, a bungee-style leap off the tower's flank, is the Stratosphere's sole remaining hook for high rollers.

Learning from Las Vegas, developers took the skyscraper circus global. Guangzhou's Canton Tower (2009), nearly 2,000 feet high, crowned itself with a necklace of orange "bubble cabs" creeping around the roof. Buildings in Dubai, Macau, and Melbourne joined the party, integrating drop rides and sliding glass cubes.

Observatories on the black SOM giants bookending the Chicago skyline—the John Hancock Center on Michigan Avenue and the Willis (formerly known as Sears) Tower in the Loop—also got facelifts. Willis's Skydeck added The Ledge, four glass boxes jutting from the 103rd floor. Hancock countered with Tilt, a steel-and-glass bay hydraulically tipping eight riders 30 degrees out over the city from the 94th floor. Small protrusions barely visible from the sidewalk, but bolted onto classics of Modernism, they mark an increasingly cavalier attitude toward architectural integrity.

Meanwhile, the race to hook thrill-hungry Manhattan tourists kicked into high gear. Two Kohn Pedersen Fox (KPF) towers show how spectacle seeps into design—and how architects' resistance yields mixed results. First came 30 Hudson Yards, the tallest tower in the $25 billion megaproject. From the 100th floor juts Edge, a triangular beak cantilevered off the southeast corner. James von Klemperer, KPF president and design principal, concedes the beak wasn't in the original design. "We took it as a design challenge, rather than an obstacle," he says. "There's a geometric and structural integrity to harmonizing with the language of the building."

Gimmicky or not, Edge has found a pulse with sunrise yoga and sunset raves—more life than the development's sterile street level can muster. The tower's pyramidal roof offered a more integrated opportunity: for $185 and a harness, visitors can scale a steel stairway to the building's 1,200-foot peak.



The Edge at 30 Hudson Yards offers a view from the 100th floor.

PHOTOGRAPHY: © AARON FEDOR, COURTESY KPF

KPF tried with Summit, the "view that changes you" at One Vanderbilt, which opened in 2021. One attraction tacks twin glass elevators onto the crown. Artist Kenzo Digital turned floors 91 through 93 into a mirrored fun house. "At first I wondered if those elevators would be a scar on the building," von Klemperer says. "A pristine envelope doesn't appreciate lots of extra bits." He insists the lifts barely interrupt the form but concedes the fight was lost over the ultra-low-iron glass on the observation levels. The result: a multistory mirrored scar, visible as far away as the Brooklyn Bridge. "We objected strenuously to the interruption of this

clean form, but the owner felt very strongly the views must have maximum transparency," he says. "Over time, I've come to appreciate it, like a piece of a machine uncovered."

The intrusions are more disruptive still in Macau and in Batumi, Georgia—two cities bound by a thrill that debuted at Chicago's 1893 World's Fair: the Ferris wheel. Batumi Tower, a 660-foot building designed by Metal Yapi in 2012, holds eight golden cabs pinned 330 feet up, cutting into the facade in the world's first attempt to jam a Ferris wheel into a skyscraper. The wheel has never worked, and the tower has changed hands multiple times. In Macau, developers doubled down with Studio City Hotel's Golden Reel, a gondola ride sporting 17 steampunk-themed cabins circulating a figure eight cutout through the building. The number eight may promise luck in Chi-

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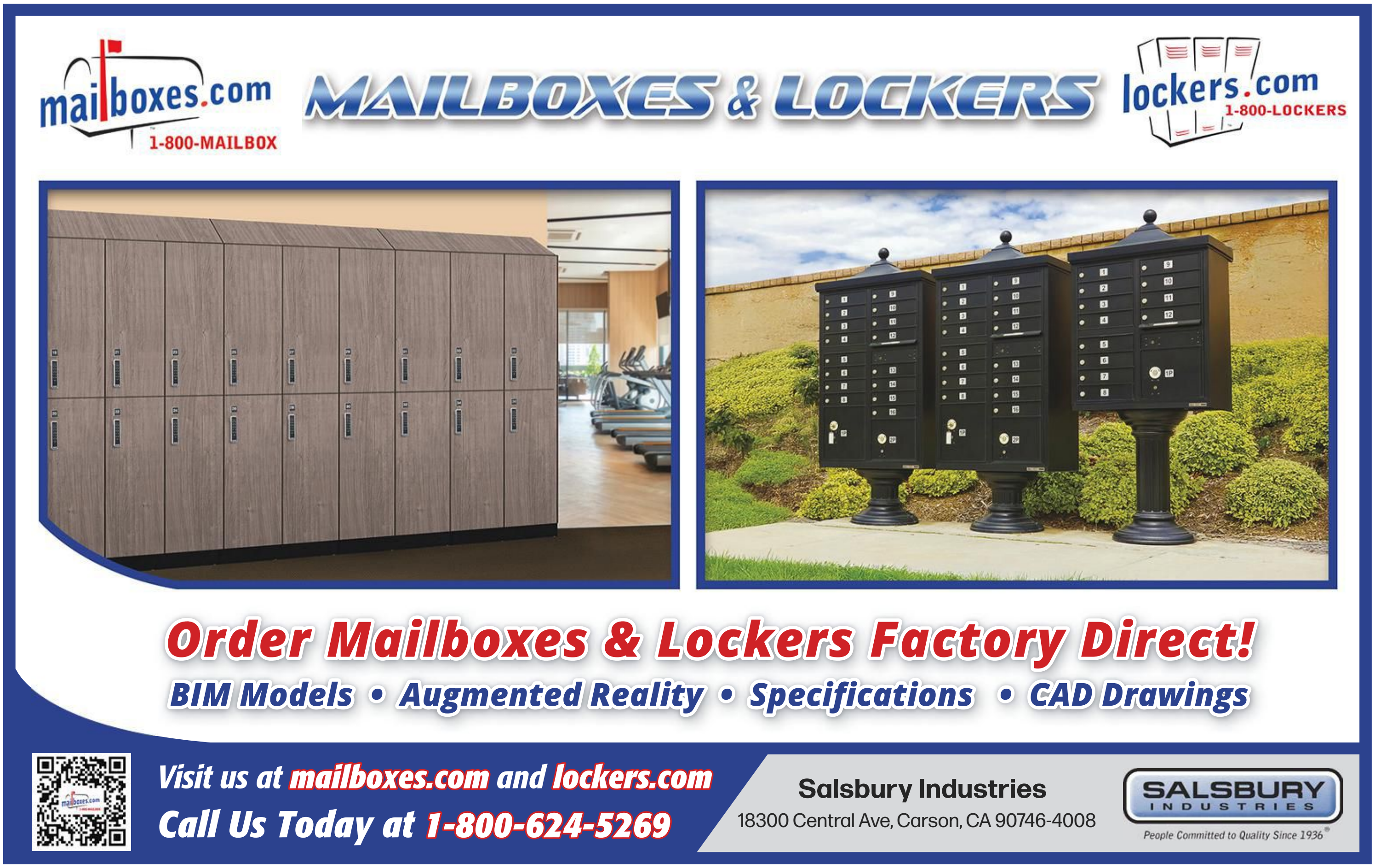
nese culture, but the design inspiration was Hollywood hokum: “Two flaming asteroids crashed through the building facade in tandem,” according to developers. The result is a summer popcorn blockbuster transformed into architecture, where form follows fantasy and function follows fear.

Even landmarked towers aren’t safe. At 30 Rock, a once-serene terrace is now crowded with multiple moving attractions, including Skylift, a glass pod rising above the roofline and The Beam, an elevating steel girder offering “lunch atop a skyscraper,” Depression-era cosplay. What’s next—a drop ride through the Empire State’s mooring mast? Not quite. Enter the Torch, a 1,067-foot-tall hotel/thrill ride mash-up, designed by ODA Architecture, rising west of Times Square. The clickbait concept marries a standard-issue glass box to a 240-foot structural stem, crowned by a multilevel observation platform wrapped in folded glass with canted crown.

Plans call for a drop-ride plunging thrill seekers down the stem, cocooned by glass walls as the dizzying ambience of the Theater District accelerates toward them. Whether it survives the final build is anyone’s guess. ODA’s Eran Chen declined to comment; an Extell spokeswoman said it was “too early” to discuss (under-construction) building specifics. Delirious as it sounds, you can almost imagine Times Square’s sensory overload swallowing the spectacle—just a glass tube of screaming tourists sandwiched between 3D billboards, candy-stripe spires, and the inten-

The Torch is in construction in Times Square (above). X-Scream dangled riders over the Strip in Las Vegas (opposite).



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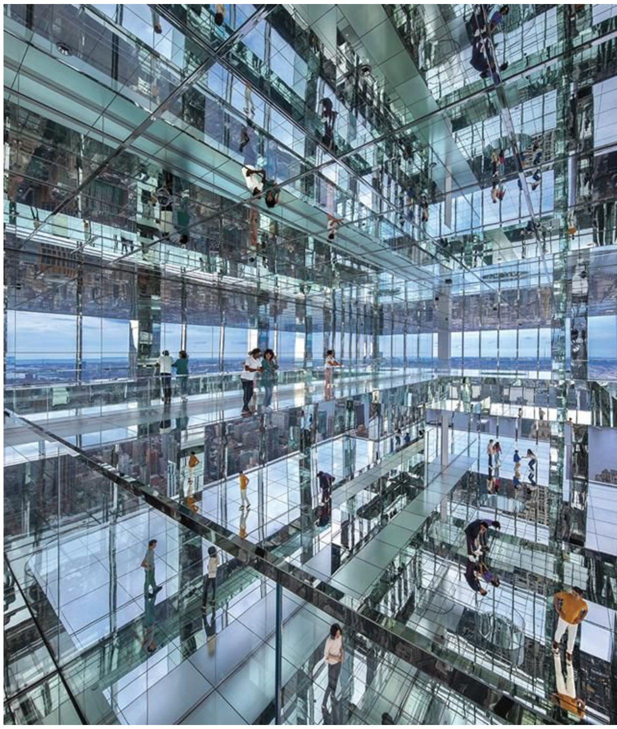

Artist Kenzo Digital added a mirrored installation to the two-story observation deck at One Vanderbilt.

sifying electronic cacophony of the Great White Way–*too-much*.

In fact, modern high-rise thrills can serve up inspired pop architecture: KPF proved it with Shanghai World Financial Center, still the high bar. The 120-foot-long glass and steel skybridge suspended from the crown's trapezoidal cutout is an enthralling fusion of form and heart-stopping function. Still, the unquenched desire to loop the ultimate loop persists, as well as the question: are we edging closer to that Six Flags Skyline Park?

"Making the city into a World's Fair playground is kind of a natural development, where the structural potential is there," von Klemperer says. "New York can withstand it." With KPF firmly established among Earth's collection of skyline thrillers, he's bullish on their latest Shanghai project, a "cathedral in the air" atop a 1,574-foot sculptural high-rise. The silvery mixed-use tower, with a curved roofline of setbacks alluding to a magnolia—the city flower—will be Shanghai's first all-electric supertall. "I think it will be the world's most exciting experience," he says.

Any roller coasters, drop rides, glass elevators? "No," he admits, "but there is a helipad you can go out on. There's still that element of 'Can you top this?'" ■

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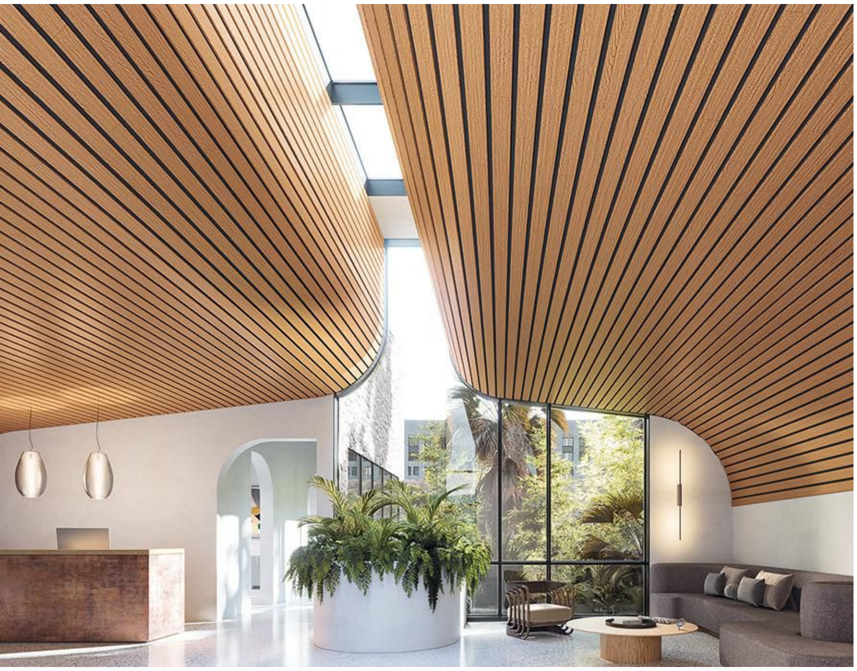

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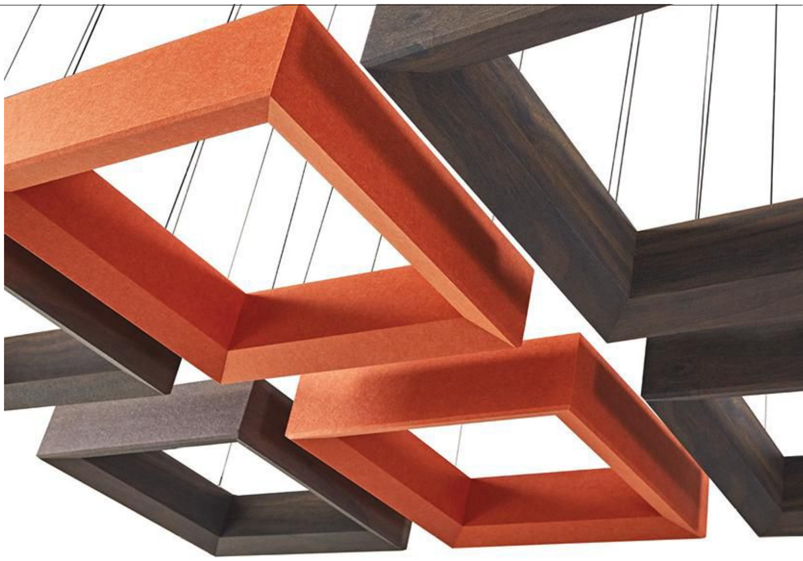

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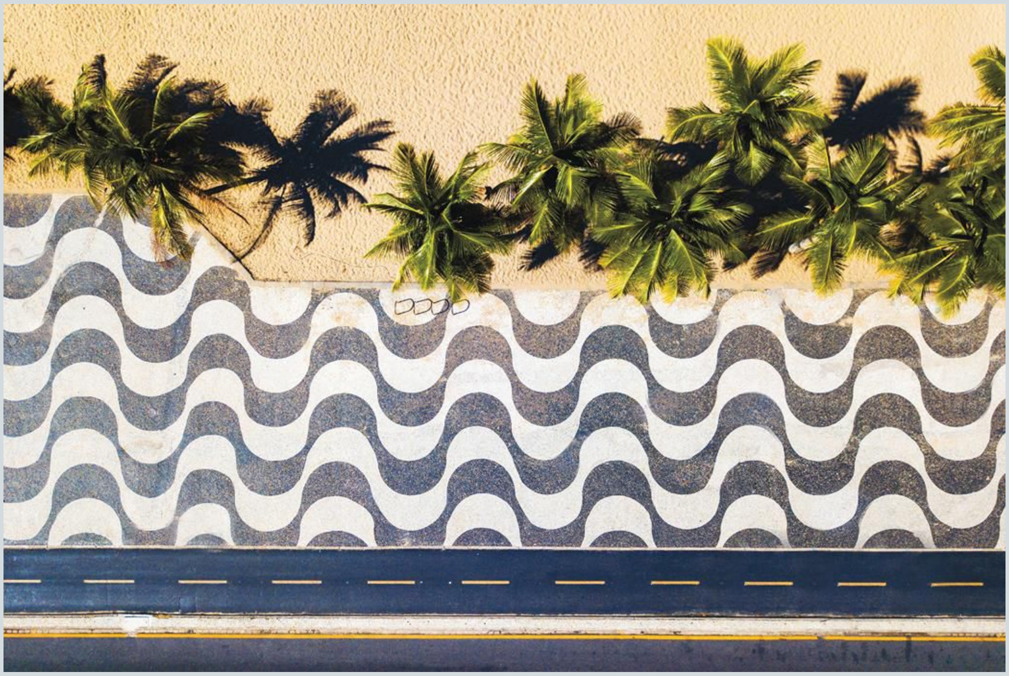


THIS STONE PROMENADE HAS BECOME SYNONYMOUS WITH ONE OF SOUTH AMERICA'S MOST POPULAR BEACHES. THE WORK OF A LANDSCAPE ARCHITECT KNOWN FOR USING ABSTRACT, PLAYFUL COMPOSITIONS TO GENERATE FLUID SPATIAL SEQUENCES, THIS PROJECT MARKS THE MEETING OF LAND AND SEA WITH A HISTORIC PATTERN OF BLACK-AND-WHITE WAVES.

Located on the Italian island of Capri, Casa Malaparte was initially designed by **Adalberto Libera**, in the late 1930s, although a series of modifications made by his client, Curzio Malaparte, transformed the project prior to its completion in 1963. With its curious mix of formal rigor and eccentricity, the reddish-pink villa defies easy categorization.

By entering, you have a chance to win a $500 Visa gift card. See the complete rules and entry form online at architecturalrecord.com/guessthearchitect.

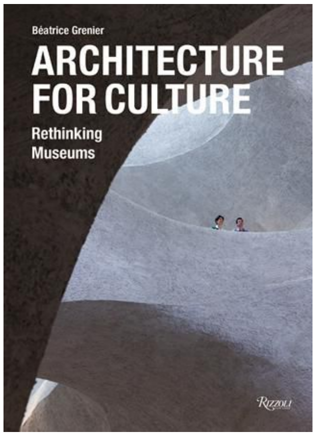
PHOTOGRAPHY: © DONATAS DABRAVOLSKAS, WIKIMEDIA COMMONS (TOP); HERVE SIMON, WIKIMEDIA COMMONS (BOTTOM)

Architecture for Culture: Rethinking Museums, *by Béatrice Grenier. Rizzoli, 256 pages, $55.*

“We no longer need to go to the museum,” writes curator Béatrice Grenier; “we can hold the museum in the palm of our hands.” Yet, as this issue of RECORD *shows, there is no shortage of new museum construction, renovation, or expansion. In* Architecture for Culture, *Grenier, the director of curatorial affairs at Fondation Cartier in Paris—an institution that itself is opening a new location this month across the street from the Louvre, renovated by Jean Nouvel—attempts to answer this seemingly paradoxical question: why, when our ever-expanding archives are ubiquitously digital, are cultural institutions flourishing? Her answer: the architecture of museums is a proving ground for a rapid redefinition of what cultural infrastructure can be today, from a local meeting space for shared public life to a collective curatorial project at a global scale. The following is an excerpt from the first chapter, “The Museum is Scroll Painting.”*

IN THE European history of museums, since the time of Vivant Denon, the first director of the Musée Napoléon (now the Musée du Louvre), museums have mostly metamorphosed from a library-like form—exhibiting fragments of the past without a linear narrative—into spaces where history is materialized through chronological display organized by national schools of art history. China’s National Archives lie somewhere between a museum and a library, focusing on the experience of reading, due to the nature of their collections and the unique status of Chinese painting as a potential record of Chinese history. In the Louvre, visitors move through galleries, viewing paintings alongside texts written by the museum’s curatorial staff. In contrast, the National Archives exhibit texts, books, and objects related to the written word as works of art, displayed in a way that allows their content to be read—they serve as both objects and evidence, records, and repositories of culture.

The “viewer-reader” is invited to participate in “performing” the “record of heritage” through the act of reading. At China’s National Archives, the new museum experience fosters a form of participation centered on readership; in an almost ritualistic sense, visitors interact with objects that possess an eternal potential to be read, voicing the histories they record and embody in the present. The Centre Pompidou’s program was not



Béatrice Grenier

ARCHITECTURE FOR CULTURE

Rethinking Museums

Rizzoli

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REDEFINING THE ORDINARY WITH ARCHITECTURAL METAL

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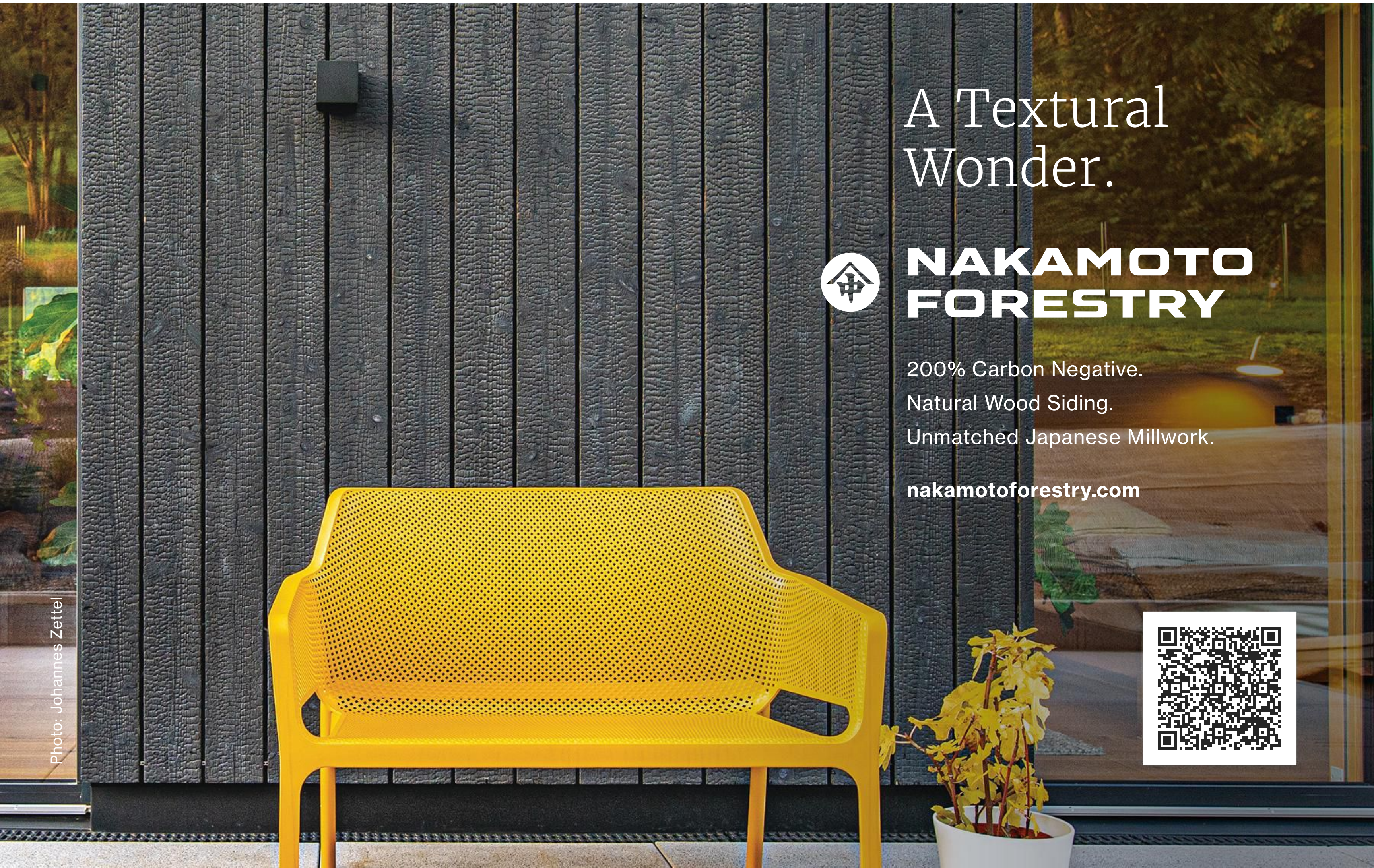
entirely unlike that of the National Archives, but the latter has the potential—due to its display methods and collections and the specific status of writing in Chinese culture—to encourage an almost ritualistic dimension of the museum space as a site of historical reenactment. Its "viewer-readers" partake of the performed prolongation of ancient Chinese civilizations, subsuming the iconoclastic break of 20th-century Maoist China. Both modernity and tradition have always been located in the past, just as they are simultaneously located in the future. The performative dimension of the building itself—the blueprint being Li Cheng's masterpiece—represents an architectural reenactment of history, where all periods from the past find themselves on the same plane as contemporaneity. This historicity of time, which makes the past and present simultaneous, aligns with what André Malraux proposed in his 1947 concept *Le Musée imaginaire* (*Museum Without Walls*), published 19 years before Mao launched the Great Proletarian Cultural Revolution. For Malraux, photography allowed for the joining of artifacts from any civilization into a kind of supramuseum that would place any artwork from any culture on the same level of importance. But of course this could only be possible in the form of a book or, today, in a digital museum. Wang Shu and Lu Wenyu's National Archives of Publications and Culture actualize the hypothesis of the *Museum Without Walls*, both as architecture and as a spatial and material experience of history. Did Malraux simply underestimate architecture's potential performative power? Was he unconvinced by the attempts during his lifetime to rewrite the terms of the museum, such as Ludwig Mies van der Rohe's "universal space," Le Corbusier's ramps, or Frank Lloyd Wright's spiral? He did not live to see the architectural interpretation of his own idea of the Maison de la Culture, for—as Renzo Piano, Richard Rogers, and Gianfranco Franchini's early description of the initial inspiration for the Centre Pompidou makes clear—it owed a big debt to Malraux's concept.

The history of 20th-century art is a complex superimposition of time lines representing an extraordinary hybridization of cultures. Today the Chinese government is actively trying to rearticulate this history in continuity with its ancient past. In writing his definition of the museum, Malraux did not think that this cross-temporal and cross-cultural juxtaposition was possible in physical space. Indeed, the museum archetypes he had in mind were the Renaissance palaces or their modern equivalents, such as New York's Metropolitan Museum of Art or Washington's National Gallery, characterized by their enfilades of classically proportioned galleries—architecture that mandates a linear trajectory within the museum. For Malraux, the museum had to transcend its physical confines to surpass its accepted meaning, one in which art history and display function together as tools for remembering the past. Yet Amateur Architecture Studio's Hangzhou project for the National Archives suggests that the answer may lie in architectural form. ■

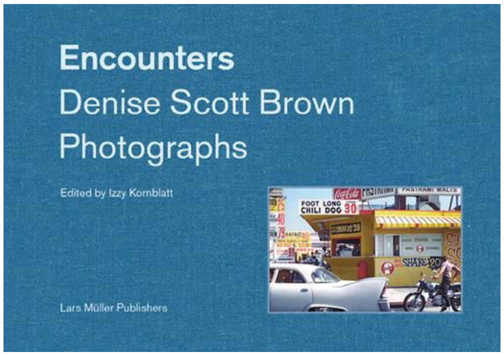


Encounters: Denise Scott Brown Photographs, *edited by Izzy Kornblatt. Lars Müller Publishers, 434 pages, $65.*

The lifelong project of architect, urbanist, and educator Denise Scott Brown, along with her husband, Robert Venturi, can be summarized "as a continual negotiation between the dual poles of the ordinary and the extraordinary," writes RECORD *contributing editor Izzy Kornblatt, in* Encounters: Denise Scott Brown Photographs. *From the 1950s to the 1970s, from Johannesburg to Geneva, London to Las Vegas, Scott Brown aimed her Alpa camera at the "bold, colorful compositions" and "whirlwind movement of everyday life." The resulting photographs, 383 of which are compiled and organized into nine themes in this book, can seem mundane but also penetrating, strange but profound. The following is an excerpt from Kornblatt's essay, "In Search of the Ordinary."*

MORE THAN any other single figure of the 20th century, Denise Scott Brown made architects think about everyday environments. Coopting the derisive language of their critics, Scott Brown and her partner Robert Venturi called these buildings and places "ugly and ordinary," and argued that their very mundaneness was all the more reason for designers to pay attention—to the places themselves, and to the people who lead their lives within them.

Le Corbusier had trained his eye on steamships and grain elevators, finding in them the essential qualities of an unfolding technological modernity, but it was Scott Brown who moved beyond the search for a zeitgeist to a mode of inquiry defined by suspending judgment, adopting rigorous methods, and delving into the debased environments of ordinary life. Scott Brown's explorations of such everyday places as commercial strips and overdecorated suburban houses are famously recorded in polemics like *Learning from Las Vegas* (1972), which emerged from a 1968 Yale studio that traveled to and documented that city, and exhibitions like *Signs of Life*, held at the Smithsonian's Renwick Gallery in 1976. Yet the photographs collected here point toward something larger: a quest, spanning from the mid-1950s through the 1970s and beyond, to delineate the meaning and status of the ordinary for the practice of design.


Encounters
Denise Scott Brown
Photographs
Edited by Izzy Kornblatt
Lars Müller Publishers

Scott Brown's project looks remarkably similar to that of the philosopher J. L. Austin, who in the 1950s argued for the remaking of philosophy as the interpretation of ordinary

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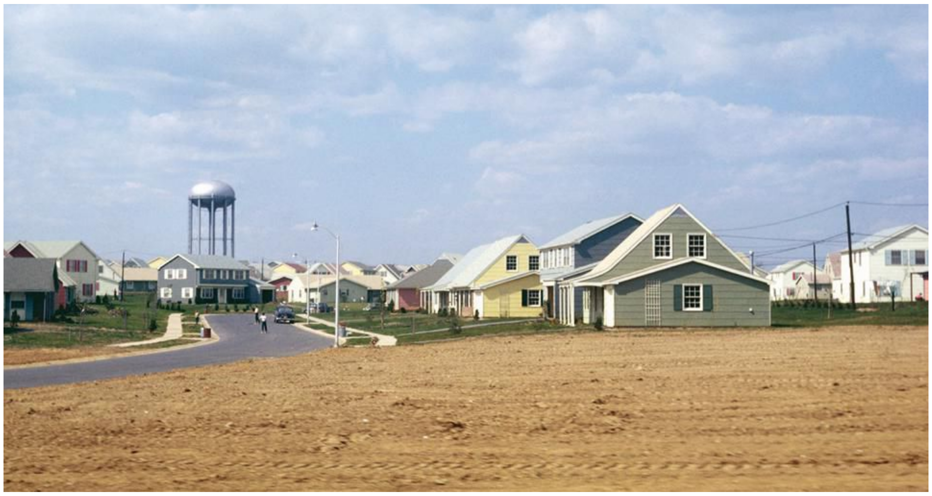
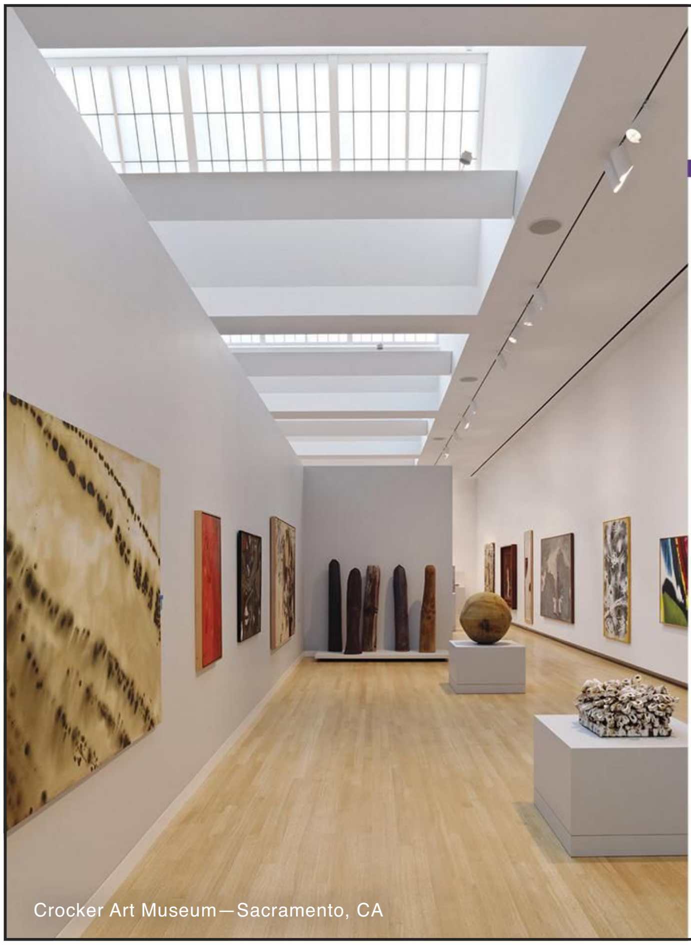
speech. His reasoning was straightforward: "our common stock of words," he wrote, "embodies all the distinctions men have found worth drawing, and the connections they have found worth marking, in the lifetimes of many generations." Both Austin and Scott Brown's quests to study everyday life are built on three elements. First, motivation: for Austin, this was to find a philosophical wisdom more useful and less confused than that available to his colleagues, who (in his view) refused to venture outside of their oak-lined offices. Second, a set of literal or metaphorical tools: in his case, little beyond an ear attuned to distinguishing linguistic subtleties. And, finally, a definition of the field of inquiry, of the ordinary itself. For Austin, the ordinary was defined above all by existing outside of his own field of philosophy. The point was to find a topic "neighboring" philosophy but nonetheless separate from it, "a good site for field work," as he put it. The implied analogue for this form of knowledge production, then, was anthropology—the discipline with which the phrase "field work" is most often associated. Just as anthropological research traditionally takes the form of ethnographic observation of "natives"—subjects far removed from anthropologists themselves—so philosophers must establish a distance between their


The development of Levittown, New Jersey, captured by Denise Scott Brown in 1963, epitomized her interest in the overlooked and the everyday.

PHOTOGRAPHY: © DENISE SCOTT BROWN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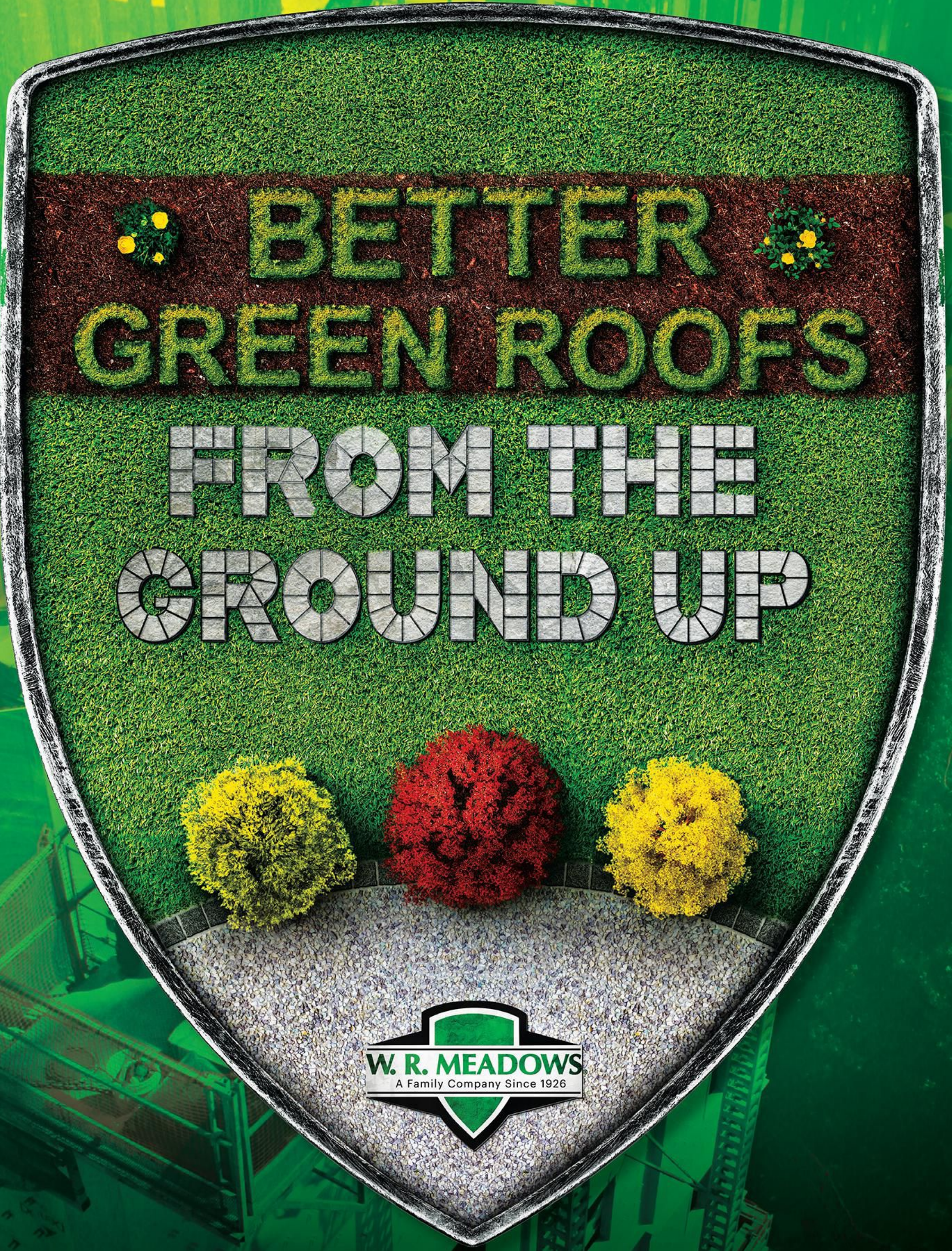
The neon billboards and signage of Las Vegas, circa 1968, became the cornerstone of Scott Brown's reassessment of modernism.

own sphere of knowledge and that of their external object of study, and take their own task to be continuously moving back and forth between the two.

And might this philosophical model, based in part on anthropology, be itself applicable to other fields? On this point Austin offered an intriguing thought: "How much it is to be wished that similar fieldwork will soon be undertaken in, say, aesthetics; if only we could forget for a while about the beautiful and get down instead to the dainty and the dumpy."

This is precisely what Scott Brown did. As with Austin, the motivation for her inquiry into the ordinary arose from a dissatisfaction with existing forms of knowledge in architecture—and, in her case, this dissatisfaction was charged with the force of a broader social critique. In a number of essays and books published between the 1960s and 1980s, Scott Brown argued that the study of the ordinary produced a more relevant knowledge than that otherwise available in a field prone to ignoring the majority of places where modern people lead their lives. "Las Vegas, Los Angeles, Levittown, the swinging singles on the Westheimer Strip, golf resorts, boating communities, Co-op City, the residential backgrounds to soap operas, TV commercials and mass-mag ads, billboards and Route 66 are sources for a changing architectural sensibility": so begins Scott Brown's 1971 essay "Learning from Pop," which goes on to make the case that orthodox modern architecture's failure to live up to its revolutionary ideals proves the need for new ways both of understanding what exists and how it might be transformed through architecture. "If high-style architects are not producing what people want or need, who is, and what can we learn from them?" ■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Optimized Health Care Design Yesterday, Today and Tomorrow

OCTOBER 1, 2025 AT 2:00 PM EDT
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This course will leverage information from health care projects to guide architects through various opening options. It will illustrate how they can solve complex health care design challenges, such as balancing privacy and openness or optimizing floorplans for space-use and accessibility.

Rewriting the Fee Formula: A Smarter Model for Pricing Your Services

OCTOBER 2, 2025 AT 2:00 PM EDT
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This webinar challenges the conventional wisdom of hourly and percentage-based fees that most AE firms have been trained to follow. This interactive webinar reveals a more powerful approach to pricing that aligns with the actual value you create for clients, not just the time you spend or the construction costs you influence.

AI-Driven Transformation in Data Center Design and Construction

OCTOBER 7, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 1 IIBEC CEH; 0.1 ICC CEU; 1 PDH

Artificial intelligence is driving a fundamental shift in how data centers are designed, built, and operated. The rise of AI workloads is reshaping infrastructure needs, pushing facilities toward higher power density, advanced cooling solutions, and modular, edge-based architectures. This webinar examines how these trends are redefining the modern data center.

Rooftops Transformed: Understanding Rooftop Deck Systems

OCTOBER 8, 2025 AT 11:00 AM EDT
1 AIA LU/HSW; 1 IIBEC CEH; 0.1 ICC CEU

This course explores the features, surface materials, and design options for rooftop deck systems and provides an overview of recommended planning and installation guidelines.

Expansion Joint Field Problems

OCTOBER 14, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 0.1 ICC CEU

Expansion joints are small, often overlooked details with lasting impacts. This course reviews the information needed to spot and prevent the most common oversights in system selection, detailing, and installation. Participants will explore how different expansion joint systems function, gaining the knowledge to design with movement in mind and anticipate issues before they occur.

How Instant-Setting Cold Fluid Applied Waterproofing Systems Solve Problems

OCTOBER 15, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 0.1 ICC CEU

This presentation will describe overcoming waterproofing challenges by utilizing a spray-applied, instant-setting membrane. Enjoy an engaged discussion, find out which system is right for your project, and ask project specific questions in the comfort of your office!

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Liquid Gold: Harnessing Rainwater for a Sustainable Future

OCTOBER 16, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 0.1 ASPE CEU; 0.1 ICC CEU

Discover how to approach rainwater harvesting as a complete system that maximizes performance and sustainability. This course highlights the key requirements for effective design, showing how each component contributes to water conservation and stormwater management. You will gain practical strategies to create systems that are efficient, compliant, and built for long-term impact.

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Optimizing Steel Framing to Reduce Embodied Carbon: What Designers Should Know

OCTOBER 21, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 0.1 ICC CEU; 1 PDH

Designs that needlessly complicate steel framing can result in increased embodied carbon. During the early stages of design, the tools of parametric modeling and optimization can quickly produce structural solutions that remedy this. Project case studies will explore their application to vibration-sensitive floor design and the construction of long-span structures.

Steel Institute of New York

Architecture at the Forefront: 2025 Design Vanguard Winners, Part II

OCTOBER 22, 2025 AT 2:00 PM EDT
1 AIA LU/ELECTIVE; 0.1 ICC CEU

Since 2000, RECORD has annually honored 10 leading young firms with the Design Vanguard award. Join managing editor Leopoldo Villardi for a conversation with two of this year's winners. The principals will share recent projects and work on the boards, as well as discuss their experience establishing an architecture firm.

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Modern Appeal, Lasting Protection: Metal Siding for High-End Residential Design

OCTOBER 28, 2025 AT 2:00 PM EDT
1 AIA LU/HSW; 1 IIBEC CEH; 0.1 ICC CEU

As luxury homeowners seek materials that blend aesthetics with performance, metal siding is emerging as a smart, sophisticated choice in high-end residential design. This webinar explores the increasing popularity of metal exterior siding in custom homes, highlighting its clean, modern appearance, long-term durability, and virtually maintenance-free performance.

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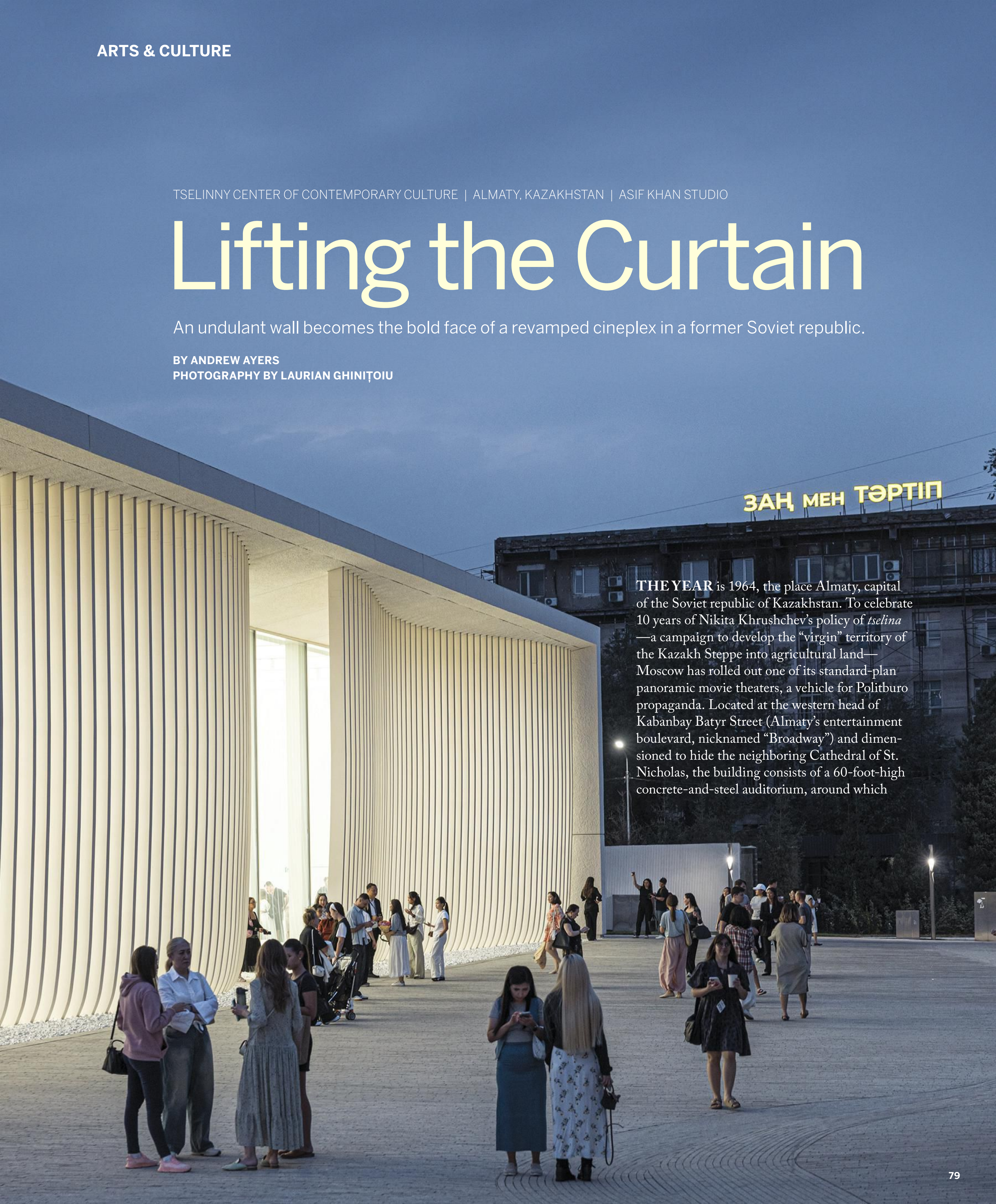
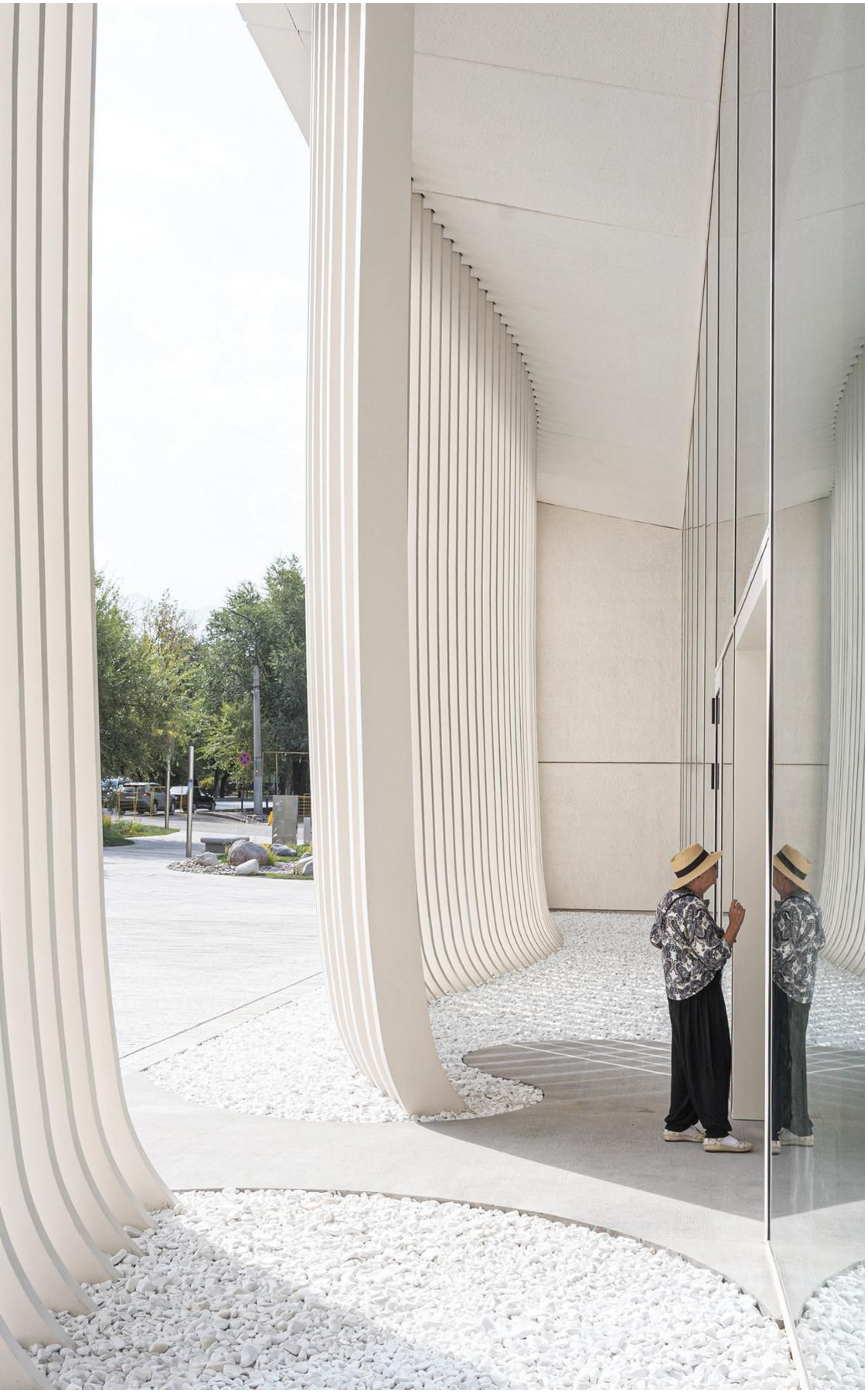
Lifting the Curtain

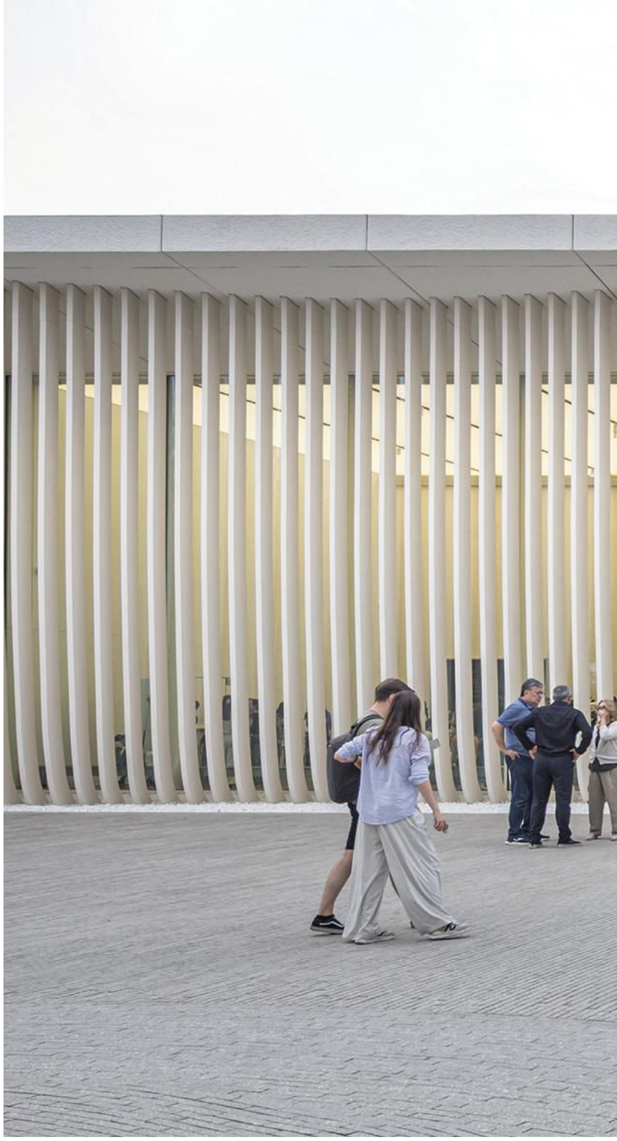
An undulant wall becomes the bold face of a revamped cineplex in a former Soviet republic.

BY ANDREW AYERS
PHOTOGRAPHY BY LAURIAN GHINIȚOIU



THE YEAR is 1964, the place Almaty, capital of the Soviet republic of Kazakhstan. To celebrate 10 years of Nikita Khrushchev's policy of *tselina*—a campaign to develop the "virgin" territory of the Kazakh Steppe into agricultural land—Moscow has rolled out one of its standard-plan panoramic movie theaters, a vehicle for Politburo propaganda. Located at the western head of Kabanbay Batyr Street (Almaty's entertainment boulevard, nicknamed "Broadway") and dimensioned to hide the neighboring Cathedral of St. Nicholas, the building consists of a 60-foot-high concrete-and-steel auditorium, around which

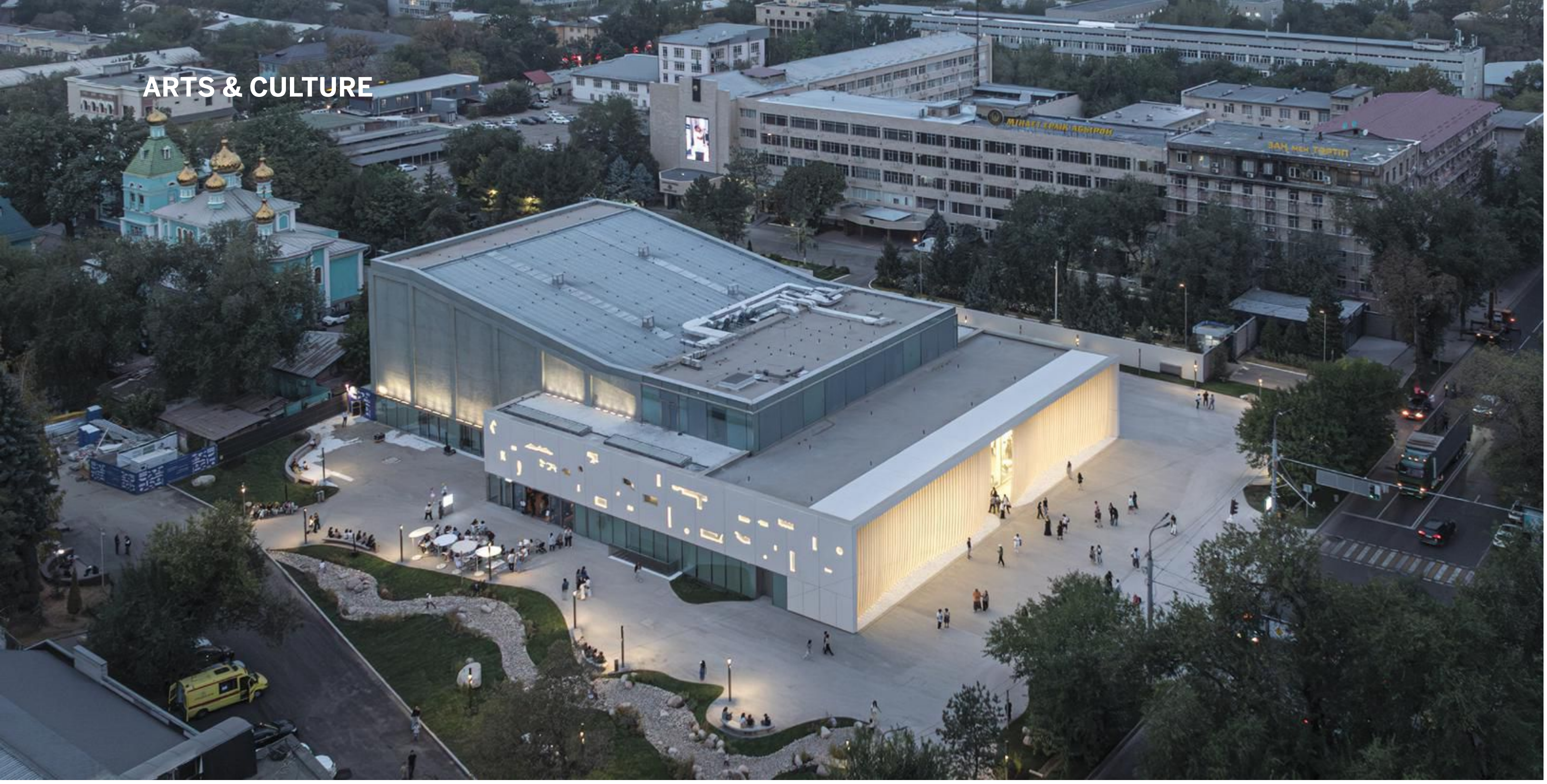




THE UNDULANT louvered wall (above) sits in front of glazing (left), creating an interstice that leads to the new foyer (opposite).

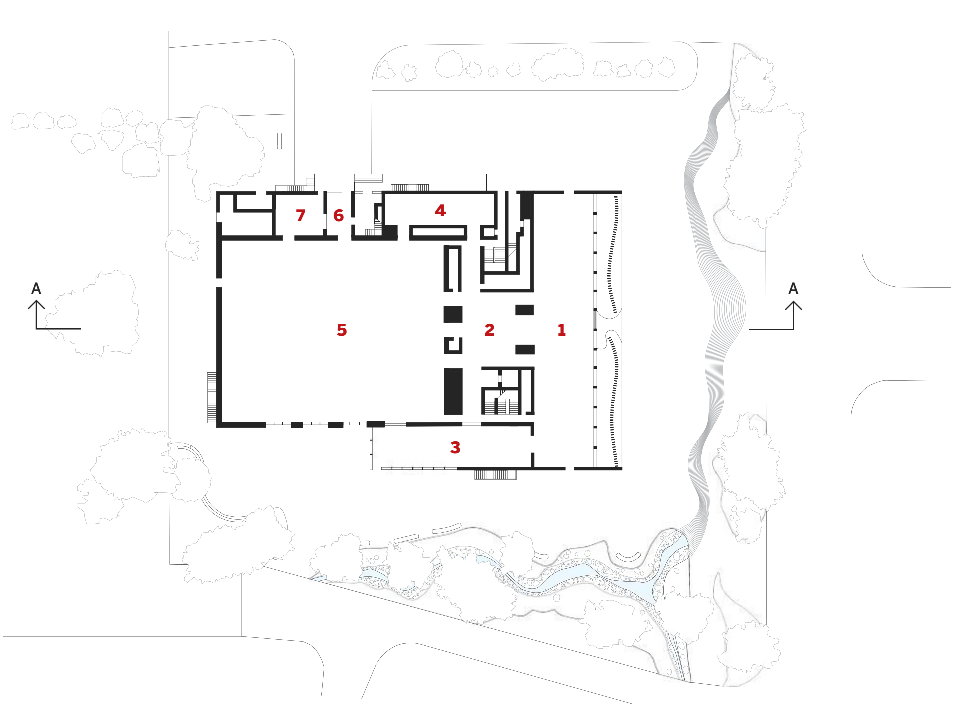
wraps, on the entrance front, the long rectangle of a glass-fronted foyer. In a traditionally yurt-dwelling nation, where urbanization is relatively recent, this transparent box, brilliantly lit up at night, distills all the glamour of modernity and is crowned with a giant neon sign proclaiming its name: Tselinny.

Fast-forward 53 years. An environmental disaster, *tselina* has enduringly scarred the formerly nomadic Kazakhs in a now-independent republic. In the new capital of Astana, a Kisho Kurokawa–planned metropolis thrown up by a country rich in oil and gas, Kazakhstani architect Zaure Aitayeva is finalizing preparations for Expo 2017. During the event, she makes a fateful encounter—with London-based architect Asif Khan, designer of the British pavilion. The pair will soon marry and, in 2018, begin collaborating on what Khan describes as his most important project to date, the conversion of Almaty's modernist movie theater into an independent arts center.



Founded by Almaty-born magnate Kairat Boranbayev, the Tselinny Center of Contemporary Culture finally came home to roost last month, after seven years of nomadism piloted by its dynamic director, curator Jamilya Nurkaliyeva. The country's first private cultural institution, it aims to boost a promising but fragile local arts scene and inaugurated its 60,000-square-foot permanent home with *Barsakelmes*, a flamboyant folk-rock opera that celebrates the power of ancient Kazakh mythology to help heal postcolonial trauma. That same week, another local tycoon, Nurlan Smagulov, opened his Almaty Museum of Arts, a brand-new Chapman Taylor–designed building that houses a national and international collection of post–World War II works.

Questions of memory and identity are central to the Tselinny project. Though a



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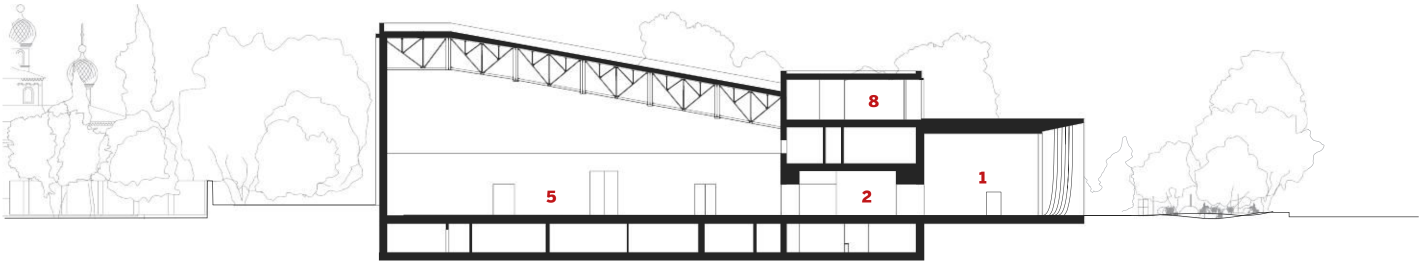
3	CAFÉ
4	CAPSULE
5	MULTIUSE HALL
6	LOADING
7	WORKSHOP
8	RESTAURANT



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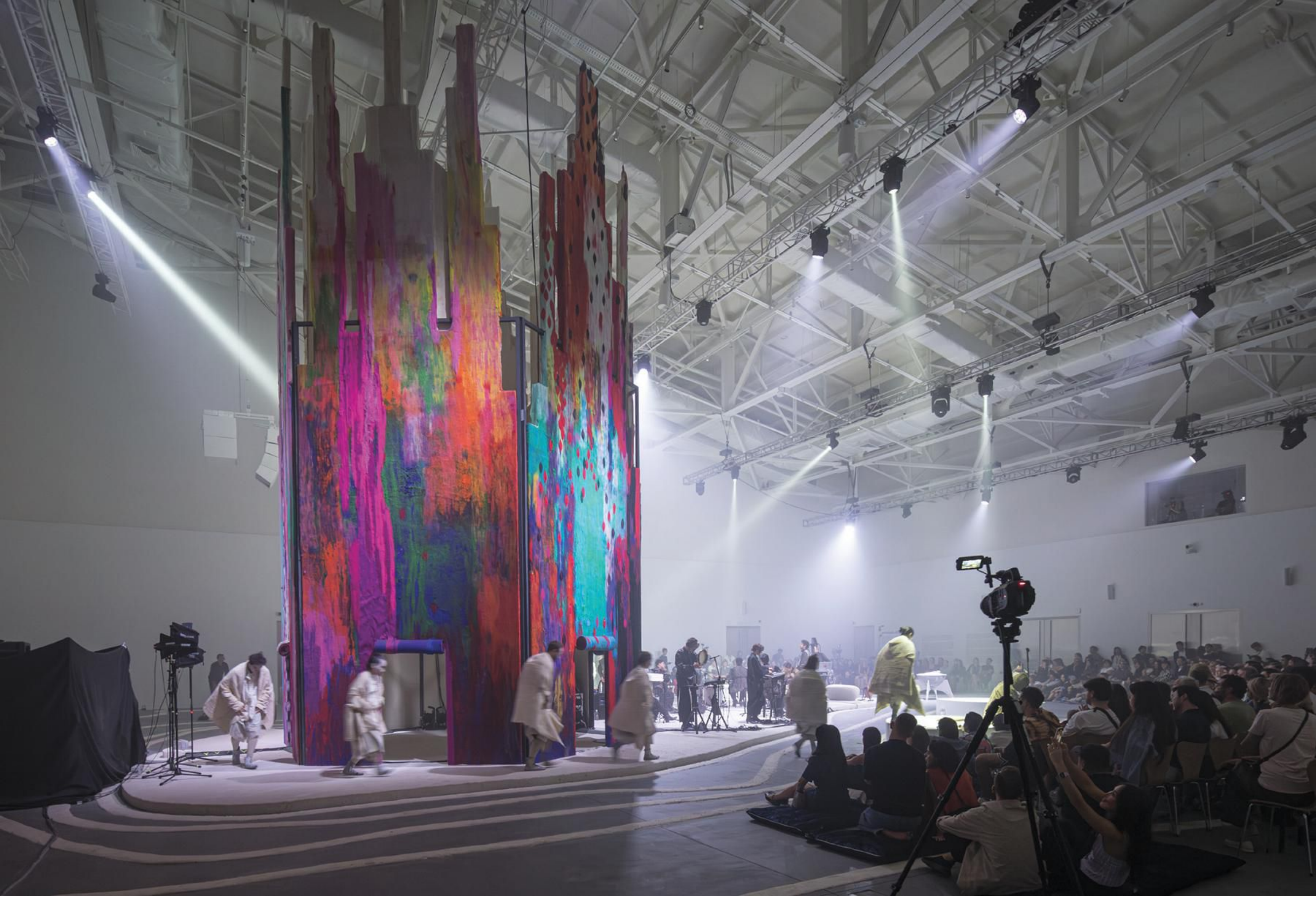
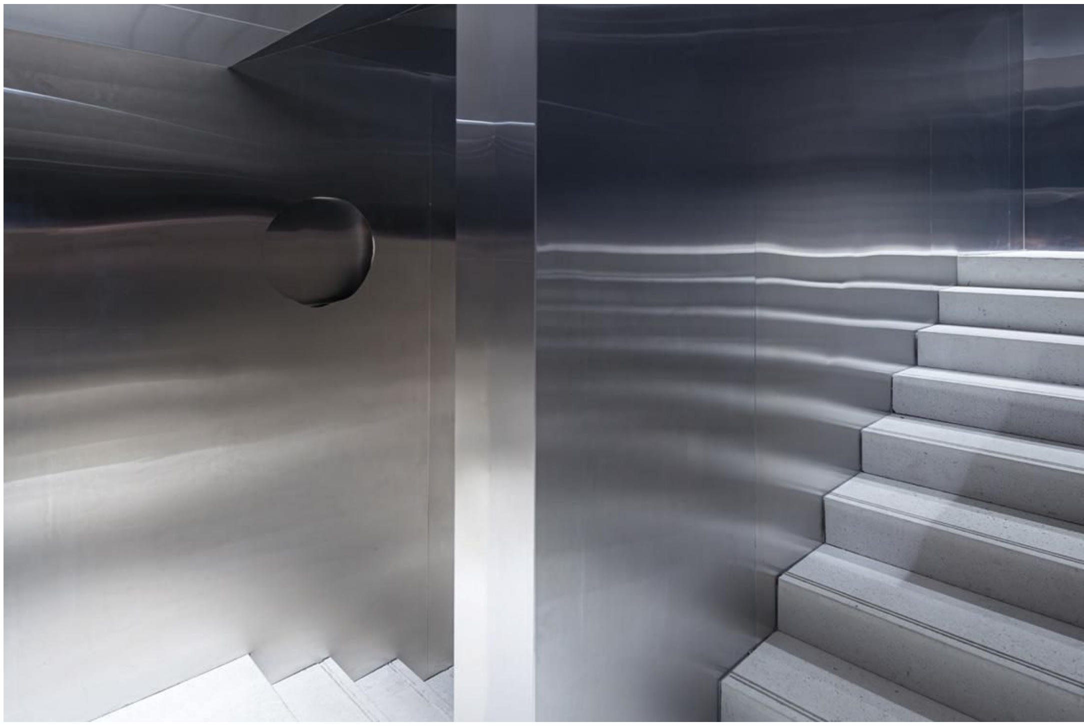
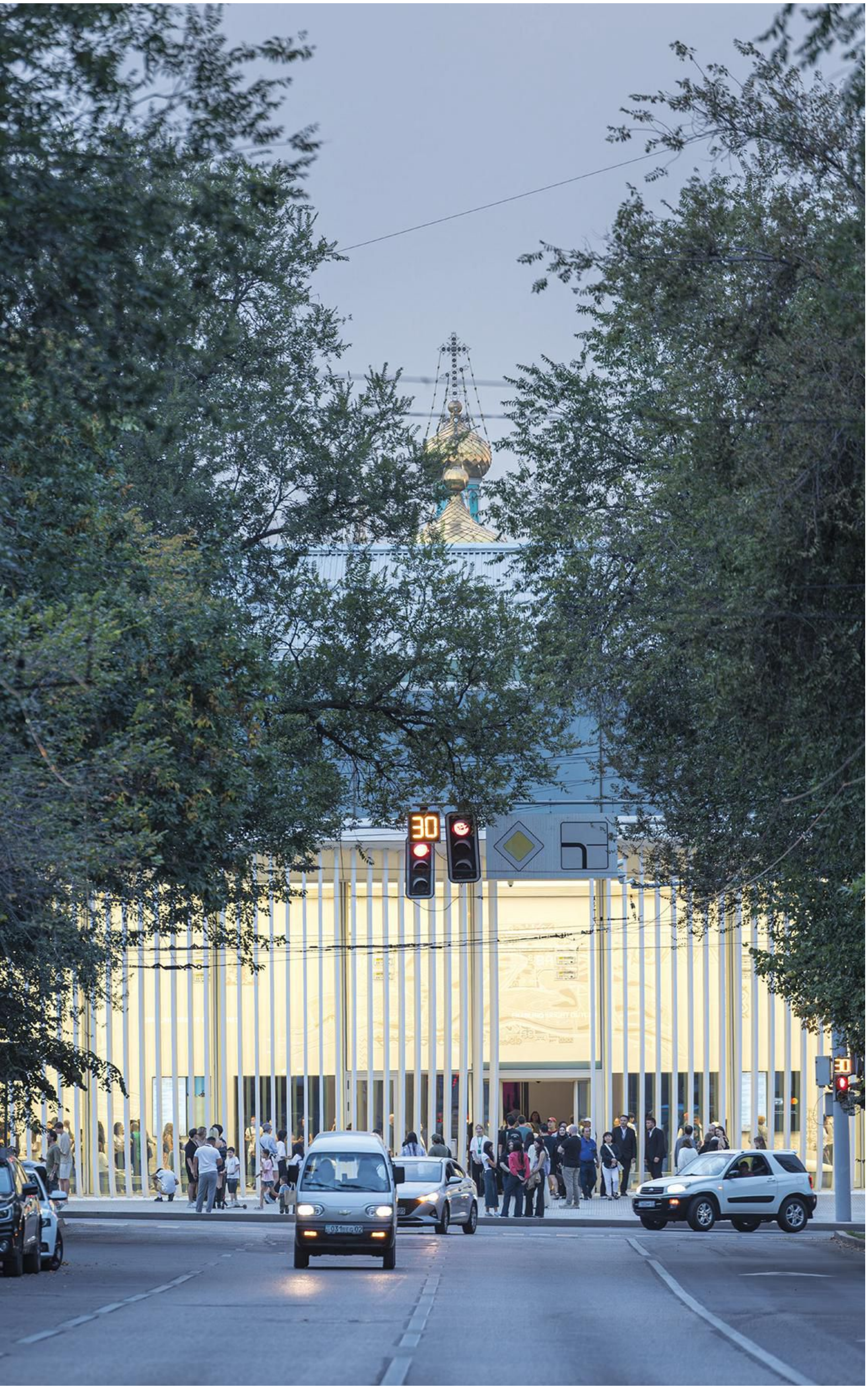




THE REAR of the building (opposite) houses a multiuse hall (above). Other interiors are lined with metal panels (right).

product of Soviet imperialism, the movie theater was etched into the minds of many Almatyites, since it was the kind of place one went on a first date—and, indeed, recounts Khan, Boranbayev took his wife there when they were first courting. Preserving the building and keeping its name are a way, he says, for citizens to take possession of their colonial past, although the exercise proved more difficult than anticipated. On the one hand, the cinema had been insensitively converted into a multiplex in the early 2000s, leaving it in a mutilated state; on the other, engineers were skeptical that any of the original fabric could be adapted to today's stringent seismic regulations, in a city twice destroyed by earthquakes. In the end, a hybrid solution prevailed: the reinforced main auditorium houses a multifunction arts hall, while a new foyer replaces the Soviets' glass-fronted box.

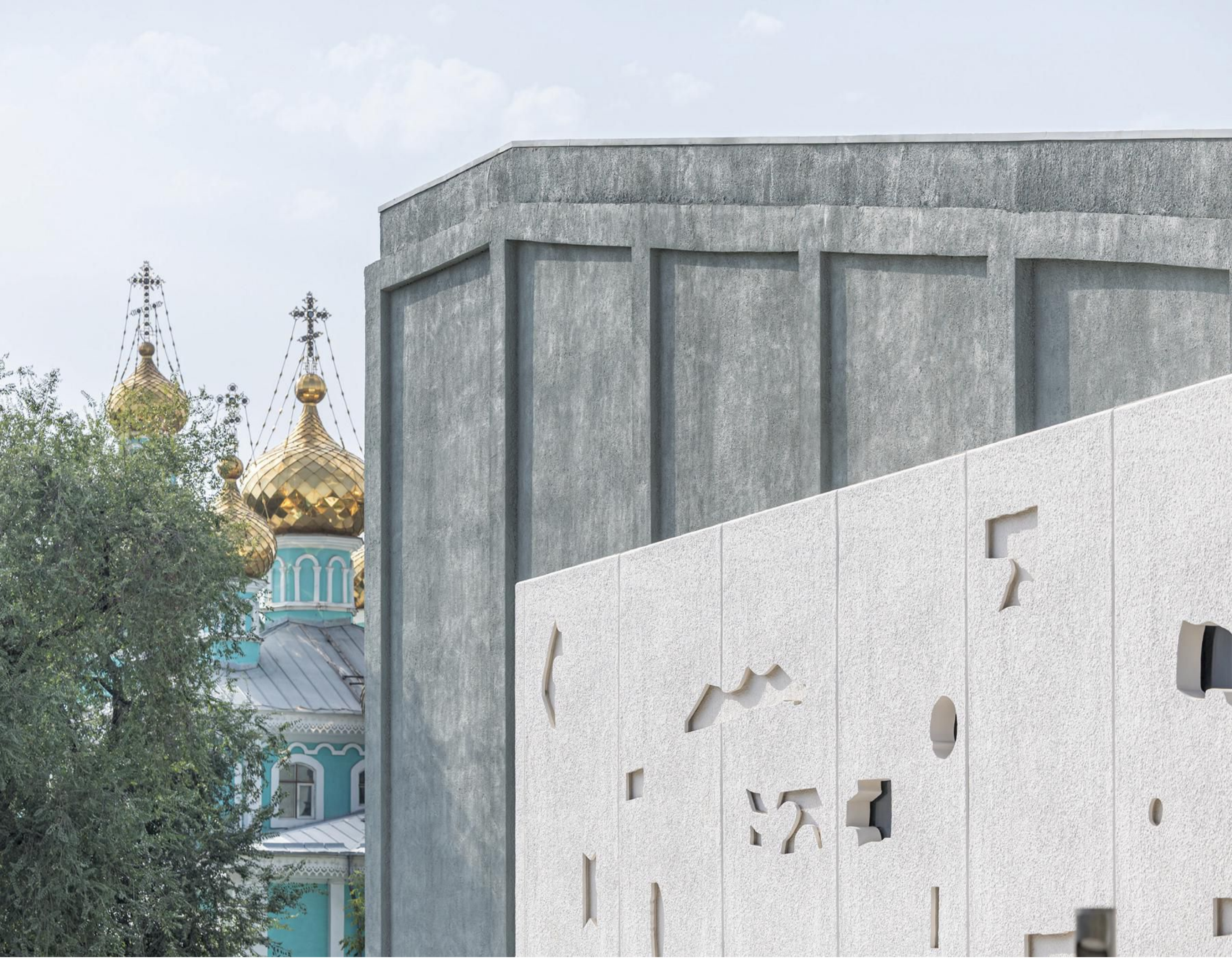


AT DUSK, the foyer's preserved sgraffito is visible from the street (left). Petroglyph-like niches on the facade create shadows (opposite).

Replicating the original's dimensions—although wrapping farther round on the northern side to accommodate new technical spaces—the replacement foyer as well as its lateral wings house a cafeteria to the south, a small exhibition gallery to the north, and forthcoming upstairs spaces that will include a learning center and a rooftop restaurant. With its exposed metal ceiling structure, the soaring main hall has the quasi-industrial feel common to many contemporary arts spaces and is intended to accommodate all Tselinny's principal activities, from installations, film screenings, and happenings to more conventional exhibitions of painting, photography, and sculpture. Below, an enlarged basement contains restrooms and a coat check.

In contrast to the blank canvas of the reconditioned auditorium, the foyer and its wings concentrate all the symbolic charge of the Tselinny project. Where steps separated the movie theater from the ground, the cultural center is entered at grade, a gesture of accessibility both literal and metaphorical. Given the visual clout of the Soviet facade, pressure was on to design a main elevation of equal impact. As Khan recalls, inspiration came from a trip to the steppe, when he and Aitayeva watched clouds descend along the vast horizon toward the ground. "My instinct was to try to recreate the feeling I'd had that day, of Tengri [the traditional Kazakh sky god] meeting Umay [the earth mother]," he explains. After the initial idea—a 45-degree-tilted, sky-reflecting glass facade—proved too technically challenging, the architects adopted a more classic response: in front of full-length glazing, an undulant screen of vertical steel fins forms what they hope will be interpreted as a gently billowing cloud. "Walking through the cloud is a purifying process," says Khan. "You enter in a different state of mind."

Purifying or not, the fins, which read as a continuous mass when viewed obliquely, are spaced widely enough to recreate the original transparency when seen from Kabanbay Batyr Street, allowing a glimpse of another noted feature of the movie theater: a sgraffito mural by artist Evgeniy Sidorkin (1930–82). Believed lost, the damaged artwork, which depicts figures from Kazakh folklore, resurfaced during demolition and was carefully removed for incorporation into the new foyer. Restored with Charter of Venice truthfulness,



it brings much welcome character to the blankly monumental space, which is dominated by the blanched expanse of a luminous ceiling. Sidorkin's ghost also haunts the lateral facades, where concrete cladding panels feature molded hollows that, as well as recalling ancient petroglyphs in southern Kazakhstan, derive their forms from a copy of his mural that adorned the building's exterior after the multiplex revamp.

Unlike the Almaty Museum of Arts, whose architecture, programmatic approach, and Jura limestone are pure European imports, Tselinny tried hard to remain rooted in the local context. Entirely built by Kazakhstani contractors, whom Khan and Aitayeva pushed beyond their customary process, the renovation project also called on NAAW, a young Almaty architecture firm, to fit out the cafeteria and the forthcoming restaurant. In a city not noted for its contemporary design, might this auspicious new institution prove as beneficial to construction culture as it aims to be to the arts? ■

Credits

ARCHITECT: Asif Khan Studio — Asif Khan, Zaure Aitayeva, Peter Vaughan

ARCHITECT OF RECORD: SPNeft

INTERIOR DESIGNER: Asif Khan Studio (center); NAAW (café)

CLIENT: Tselinny Center of Contemporary Culture

SIZE: 61,030 square feet

COST: withheld

COMPLETION DATE: September 2025

WILDFLOWER STUDIOS | QUEENS, NEW YORK | BJARKE INGELS GROUP

Supersize Me

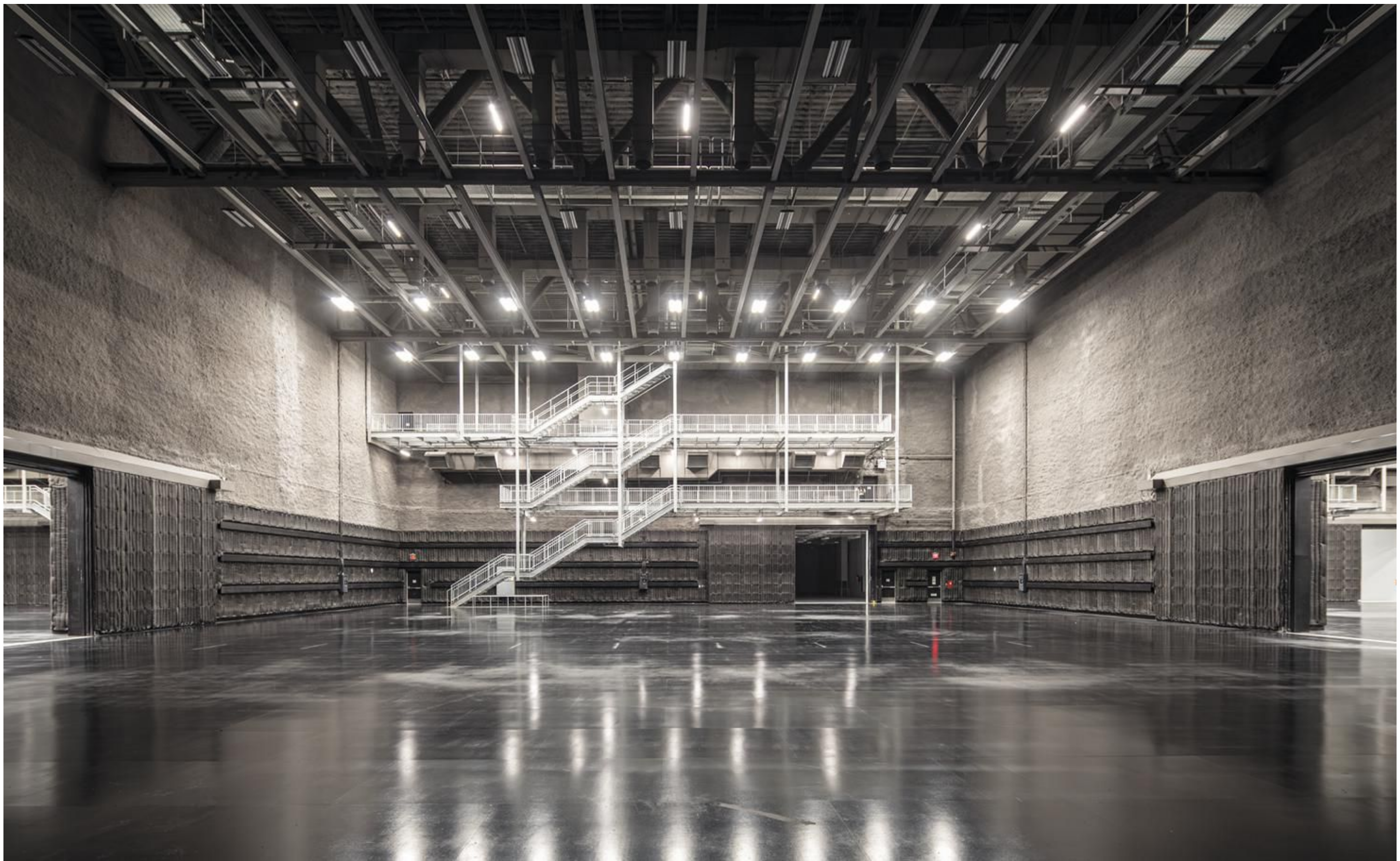
BIG's big checkerboard warehouse accommodates studios for New York's film and TV industries.

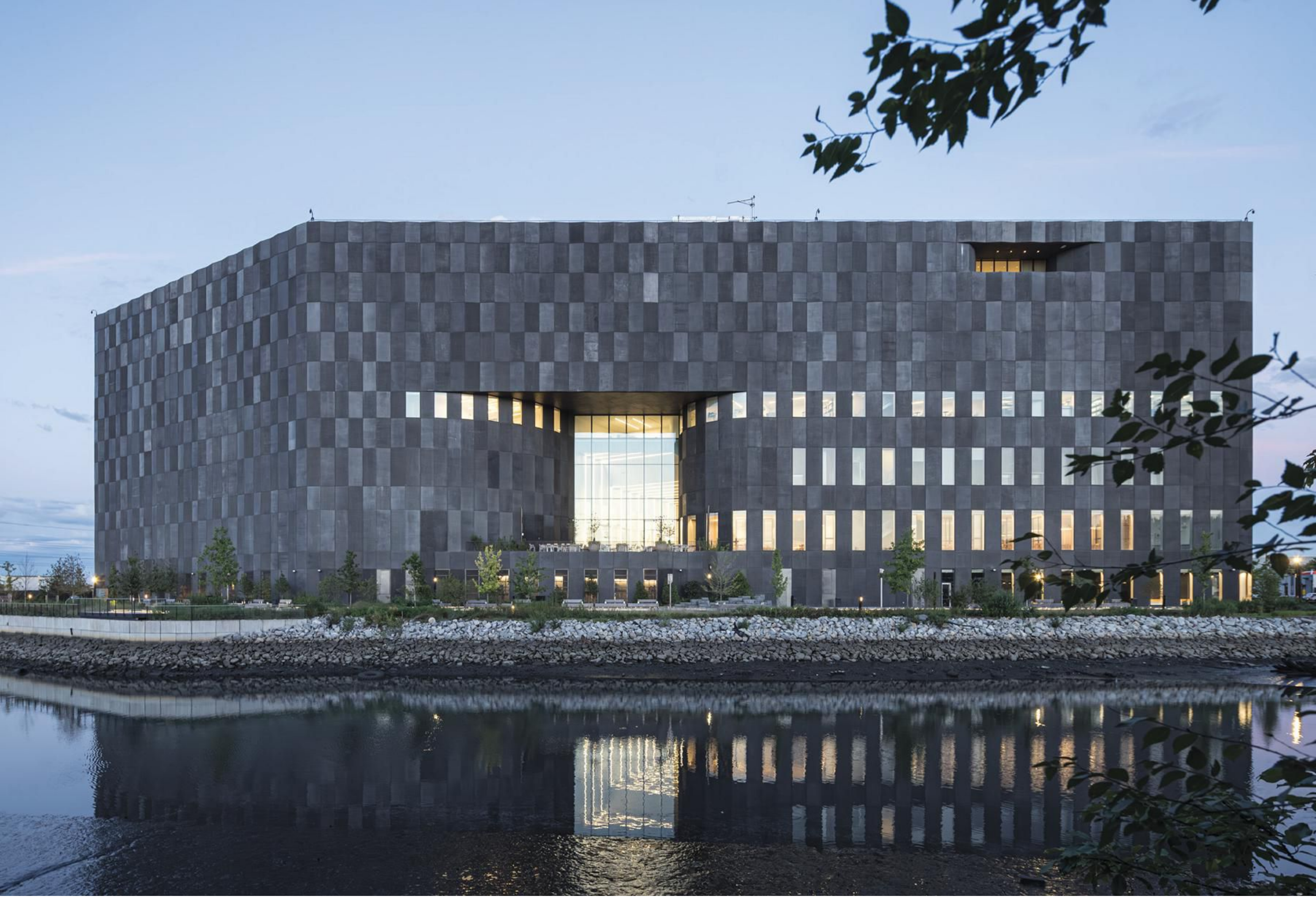
BY CLIFFORD A. PEARSON
PHOTOGRAPHY BY LAURIAN GHINIȚOIU

WHEN YOUR project needs an "elephant" elevator, so-called because it can handle a pair of adult male pachyderms or the equivalent—about 30,000 pounds—of freight, it ought to have a muscular design. When it needs six of those lifts, it had better be big too. At 760,000 square feet and a total project cost of nearly $1 billion, Wildflower Studios is both. The architects at Bjarke Ingels Group (BIG), to their credit, wrestled with issues of scale and local impact to make sure more typical bipedal visitors feel welcome inside the hefty building and the surrounding area isn't overwhelmed. Set along Luyster Creek in Astoria, Queens, on property that Steinway & Sons had used to warehouse materials for its famous pianos, the new building provides space for the production of a different kind of entertainment—films, television shows, video games, and even live performances.

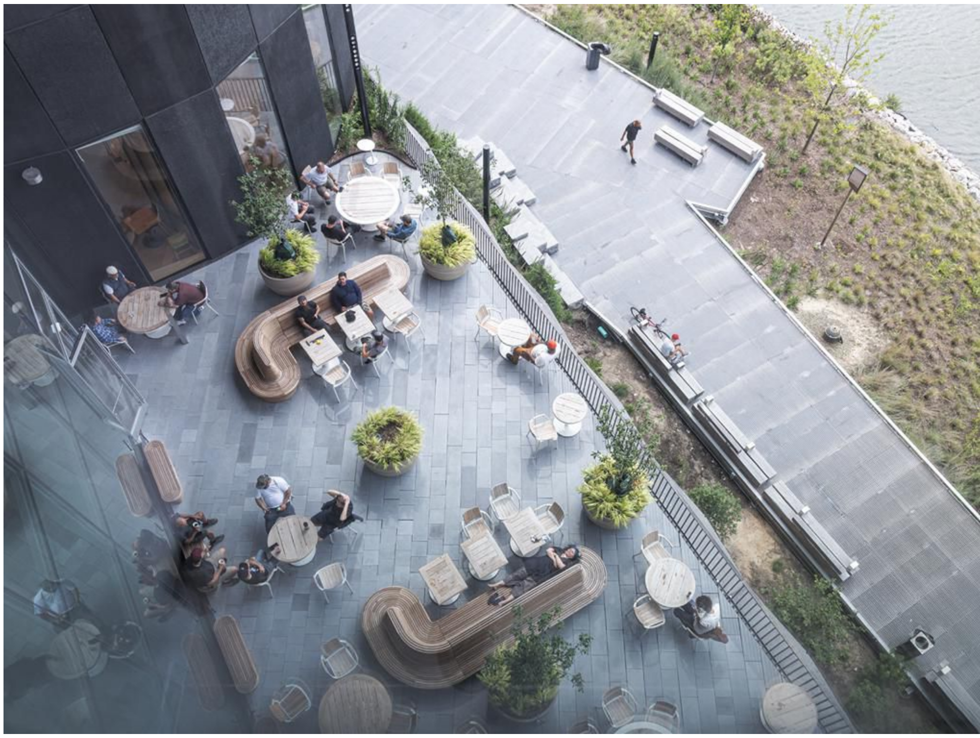
In Los Angeles, studios have sprawling lots with multiple buildings and electric carts shuttling people from one to another. Property in New York is too expensive for that kind of arrangement, so Wildflower stacks enormous soundstages on top of each other. Sitting in a floodplain, the building raises all its critical functions above a basement, where loading docks and parking provide protected space for the arrival of teamsters and movie stars, which can also handle stormwaters, when needed. From this lower level, those elephant elevators transport forklifts or chunks of scenery to the five 18,750-square-foot soundstages on the main floor or the six stages located directly above them. In between, dressing rooms, craft shops, makeup facilities, and offices rise several levels, adjacent to the stages. Thirty-foot-long trucks can drive up a ramp from 19th Avenue to the main floor, where an indoor "street" connects studios and support spaces such as scene shops and a commissary. By stacking soundstages and their ancillary functions in vertical "packages," the building reduces the time it takes to bring talent, scenery, production, and services together.

"The building is organized around efficiency of workflow, facilitating not just individual tasks but series of tasks," says Adam Gordon, the managing partner of Wildflower Ltd, the developer of the project. "I call it poetry meets performance," he says. "We wanted to introduce moments of surprise and delight, creating an architecture that supports artists." Gordon had never developed a studio project before, so he brought in actor Robert De Niro as a partner to provide knowledge of the film and television business. A lifelong New Yorker, De Niro wanted to strengthen the city's capacity to support entertainment production, which had faltered after the Covid pandemic and an actors'





OCCUPIABLE TERRACES have been carved out of the building (above and right), which houses several expansive stages (opposite).



strike in 2023. Raphael De Niro, the actor's son and a real estate broker, is also a partner in the development group. Together, they saw the need for a new ground-up facility that offers greater efficiencies than operations at places like Kaufman Astoria Studios or Silvercup Studios, which occupy repurposed industrial buildings.

"It's a factory of fantasy," states Bjarke Ingels, BIG's founder and a partner in charge of the project. "Its logic is about orchestrating the flow of trucks and moving things in and out." Due to its size, its role in supporting a particular industry, and its publicly accessible outdoor space, "It's a piece of social infrastructure," says Ingels. In these respects, it relates to other BIG projects such as CopenHill, the waste-to-energy plant in Copenhagen that doubles as a ski slope, and The Plus, a large furniture factory in Norway that offers hiking and camping on its wooded site.

Because soundstages need to be isolated in terms of both daylight and acoustics, the building wants to be a giant fortress protected by solid walls. "We aimed to make it welcoming to everyone—production crews and

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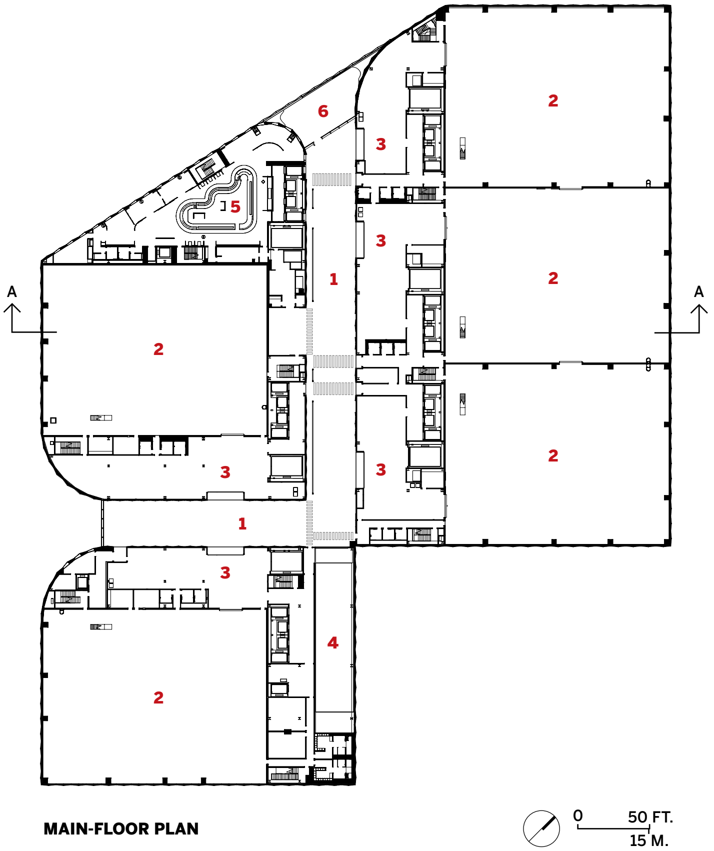
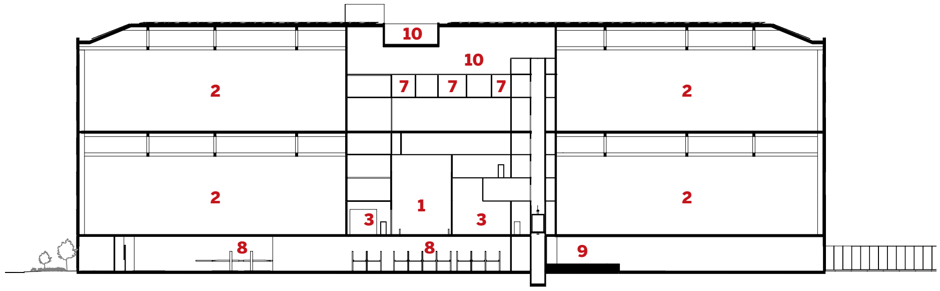


1	INTERNAL STREET
2	SOUNDSTAGE
3	SCENE SHOP
4	RAMP
5	COMMISSARY
6	TERRACE
7	DRESSING ROOMS
8	PARKING
9	LOADING
10	MECHANICAL

MAIN-FLOOR PLAN



SECTION A - A

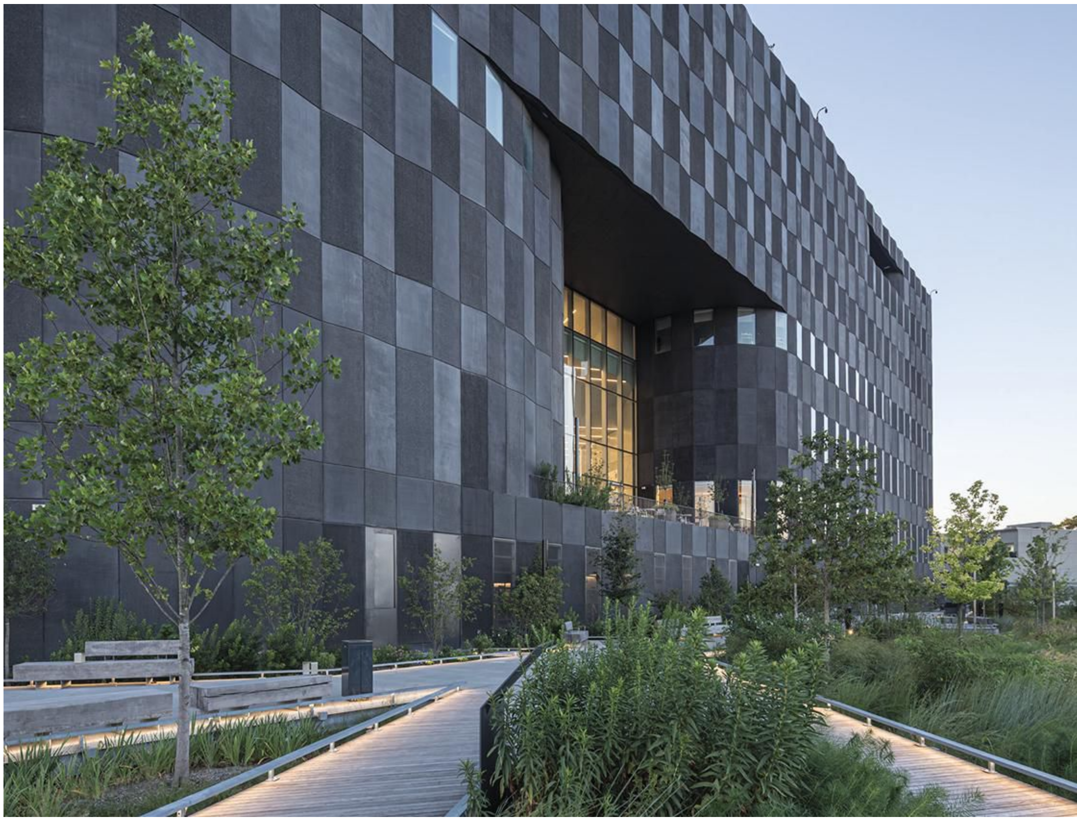
talent alike," says Daniel Sundlin, one of the BIG partners in charge of the project. "We needed to soften the architecture and break down the scale." To address the first concern, the architects placed enormous glass walls at the vehicular entry and at the end of the 30-foot-high, L-shaped indoor street. They also carved out terraces from the bulk of the building at one end of the indoor street on the first floor and on the seventh floor adjacent to a VIP greenroom, so both can enjoy views of the creek and the Manhattan skyline beyond. "We treated the interiors almost as a hospitality project," adds Sundlin.

But one of the biggest challenges was figuring out how to wrap the building to block out noise, from busy streets and nearby LaGuardia Airport, while engaging the neighborhood and creating visual interest. The architects eventually devised a subtly pleated checkerboard of charcoal-colored precast concrete that alternates smooth panels with ones that have exposed aggregate, all attached to a structure made of 33 steel trusses. The two textures of the panels and the rippling profile of the elevations catch light in ever-changing ways during the course of a day and animate what might otherwise have been a dull, opaque building envelope. Collaborating with the firm Dirtworks, BIG designed a waterfront promenade, with seating and flood-resistant landscaping that is accessible to the public. Bioswales and porous paving help make the outdoor areas resilient in the face of climate change.

Echoing the building's precast exterior, the walls of the indoor street are dressed in a pleated checkerboard of solid and perforated stainless-steel panels. In addition to being stacked, the 150-by-125-foot soundstages are arranged so that as many as three can open into each other for large productions. "Designing the project was like solving a Tetris puzzle," in which horizontal and vertical pieces need to fit together, says Tracey Coffin, the project architect.

"We named the company Wildflower after a Tom Petty song and to create the image of something beautiful popping up of its own accord and providing a moment of delight," says Gordon. Rising from Astoria's industrial landscape, the project, indeed, comes as a surprise, its lively facades expressing both heft and dexterity and its planted edge along Luyster Creek offering a pleasant respite from all the hard surfaces nearby. Like a circus elephant, the massive building proves to be more graceful and engaging than you would think. ■

FOLDED METAL panels (opposite) echo the checkerboard pattern of the concrete facade (right). Rooms offer views of the skyline (above).



Credits

ARCHITECT: Bjarke Ingels Group (BIG) — Bjarke Ingels, Daniel Sundlin, Beat Schenk, partners in charge; Ziad Shehab, project manager; Tracey Coffin, project architect; Alvaro Velosa, design lead; Francesca Portesine, interiors lead

ENGINEERS: Thornton Tomasetti (acoustical, structural, enclosure); Sherwood (civil); Altieri Sebor Wieber (m/e/p/fp/fa); Buckman (marine)

CONSULTANTS: Janson + Tsai (soundstage); Lerch Bates (VT, logistics); Dot Dash (lighting); Dirtworks (landscape); Shen Milsom & Wilke (IT)

GENERAL CONTRACTOR: Leeding Builders Group

CLIENT: Wildflower Ltd.

SIZE: 760,000 square feet

COST: $1 billion

COMPLETION DATE: September 2024

Sources

CLADDING: Pohl, Bamco, Alusion (metal); Erie, Viracon, Interpane (curtain wall); Universal Concrete Products (concrete)

INTERIOR FINISHES: Armstrong, Alusion (acoustical ceilings); American Fiber Cement (panels); Benjamin Moore (paints); Insulquilt, K13 (wallcoverings)

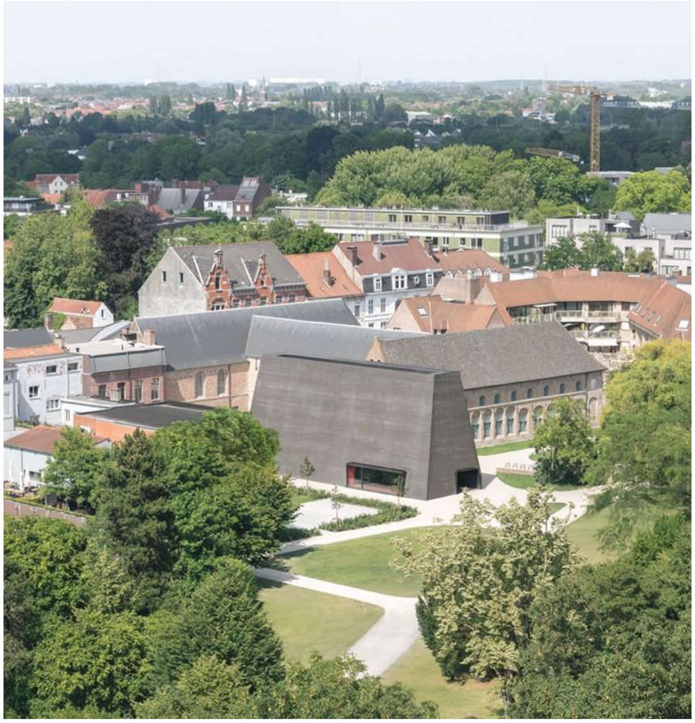
ABBY KORTRIJK | BELGIUM | BAROZZI VEIGA

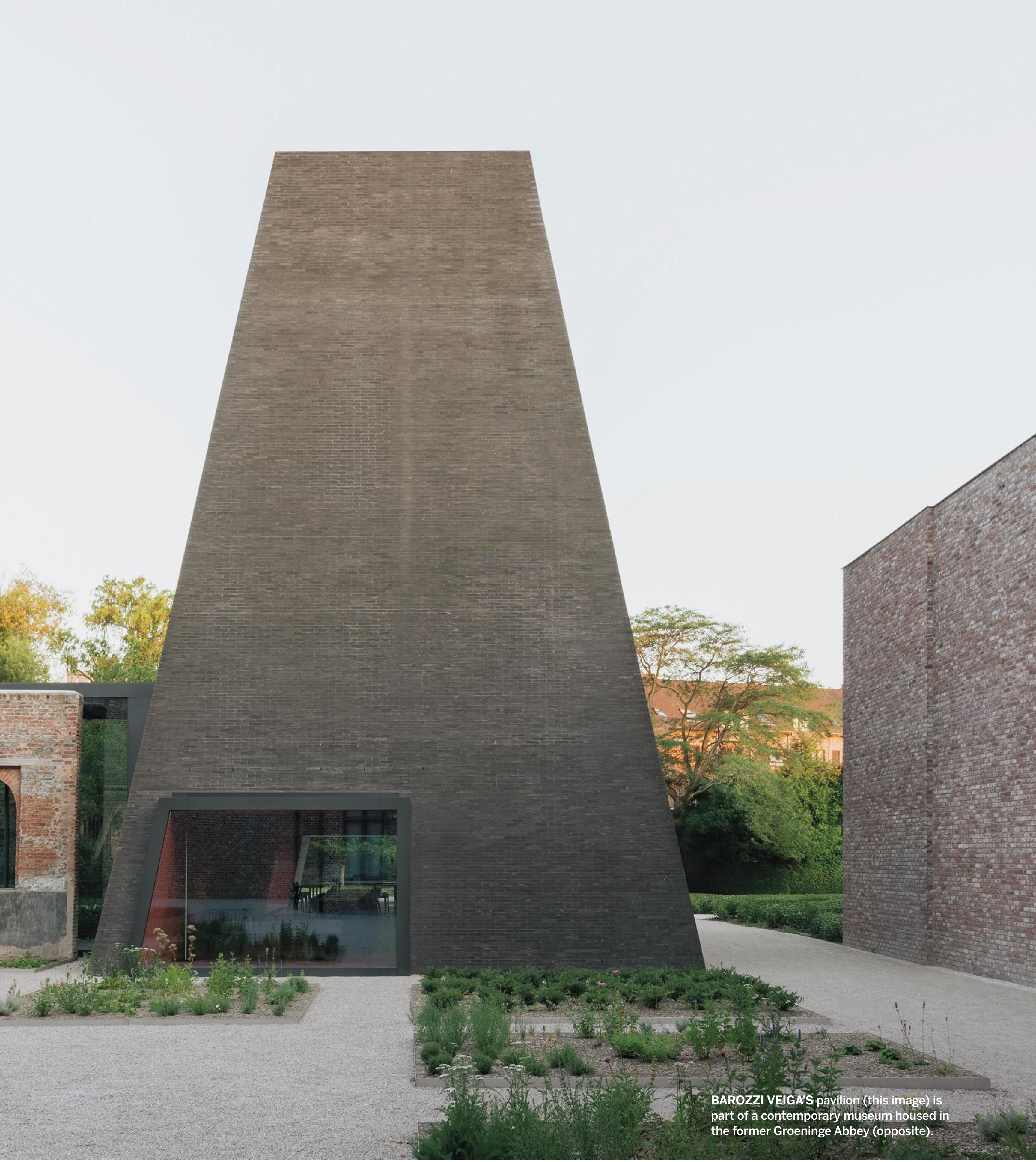
Back to Basics

Architects strip an abbey turned museum of previous additions and build a simple pavilion.

BY ANDREW AYERS
PHOTOGRAPHY BY SIMONE MARCOLIN

WITH ITS Gothic town hall, art-filled churches of St Martin and Our Lady, UNESCO-listed belfry and *begijnhof* (a 17th-century lay-women's community), and pronounced penchant for red and brown brick, the small Belgian city of Kortrijk is as Flemish as they come. Located barely six miles from today's border with France, it was the site of the 1302 Battle of the Golden Spurs, when the farmers of Flanders routed the French king's cavaliers—an event symbolically important for the Flemish nationalist movement. As elsewhere in the region, the Catholic Church was long a dominant power, and Kortrijk counted several religious houses, including Groeninge Abbey, founded by Cistercian nuns in the medieval period and later, in the 19th and 20th centuries, home to a community of Poor Clares.

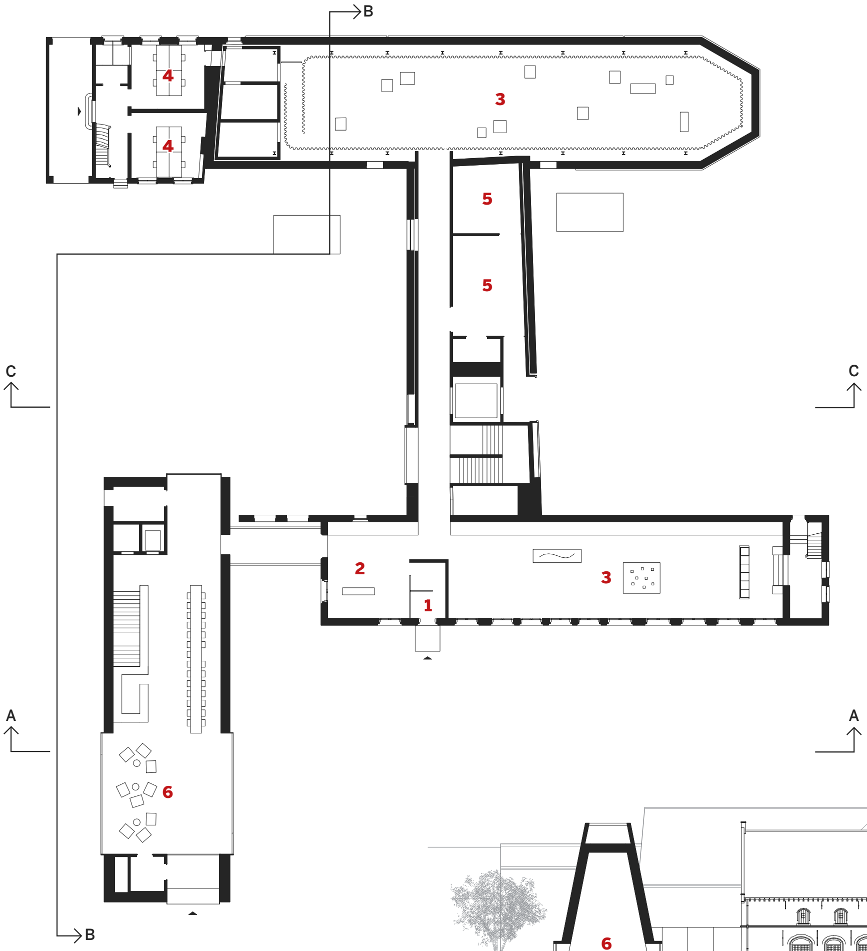




BAROZZI VEIGA'S pavilion (this image) is part of a contemporary museum housed in the former Groeninge Abbey (opposite).

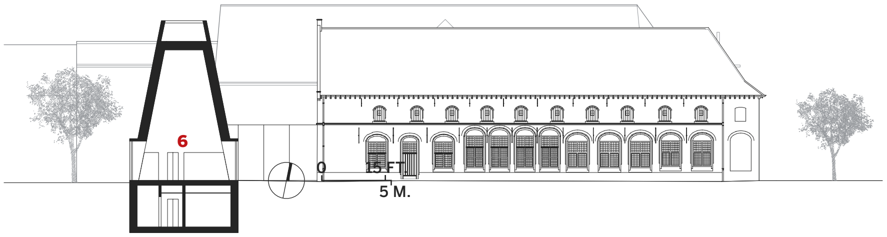
This spring, Abby Kortrijk, a new, $14.8 million art museum, opened in what remains of the complex. Rather than a permanent display, Abby holds temporary exhibitions built around the rich municipal collections of fine art, furniture, and ceramics. Barcelona-based office Barozzi Veiga led the conversion, in association with Ghent firm Tab Architects and heritage specialists Koplamp Architecten.

When the city acquired Groeninge Abbey, in the late 1970s, the rather battered red-brick complex comprised three interlinked buildings: to the north, on Groeningestraat, the abbey church of 1593–95, which retained nothing of its original interior; to the south, running parallel to the church, the better-preserved dormitory (1597–98), giving onto Begijnhofpark, a green public space that was once the abbey's grounds; and, linking the two perpendicularly, a wing containing the mid-19th-century chapel of the Poor Clares.

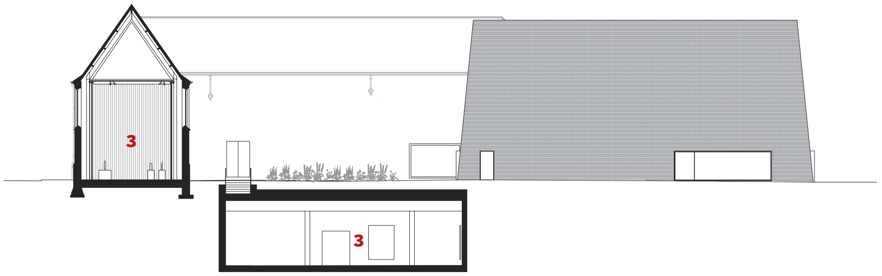


GROUND-FLOOR PLAN

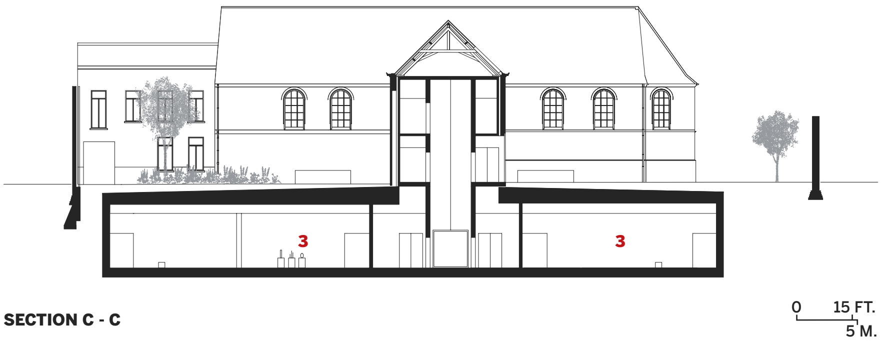
1 ENTRY
2 LOBBY
3 GALLERY
4 OFFICE
5 STORAGE
6 CAFÉ/EVENT SPACE



SECTION A - A



SECTION B - B



SECTION C - C

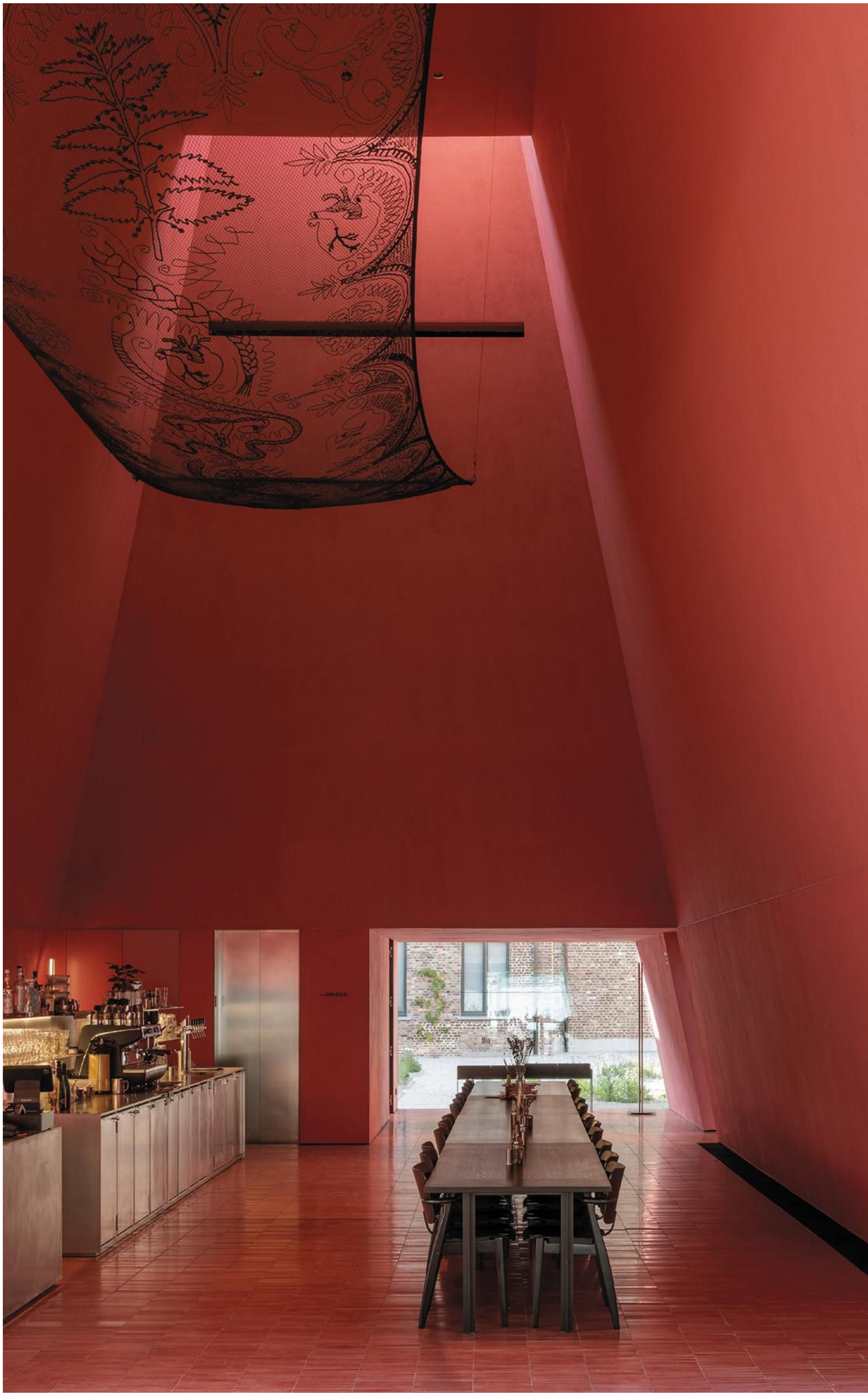
A SKYLIGHT infuses the tapered pavilion's red interior with a soft glow (right).

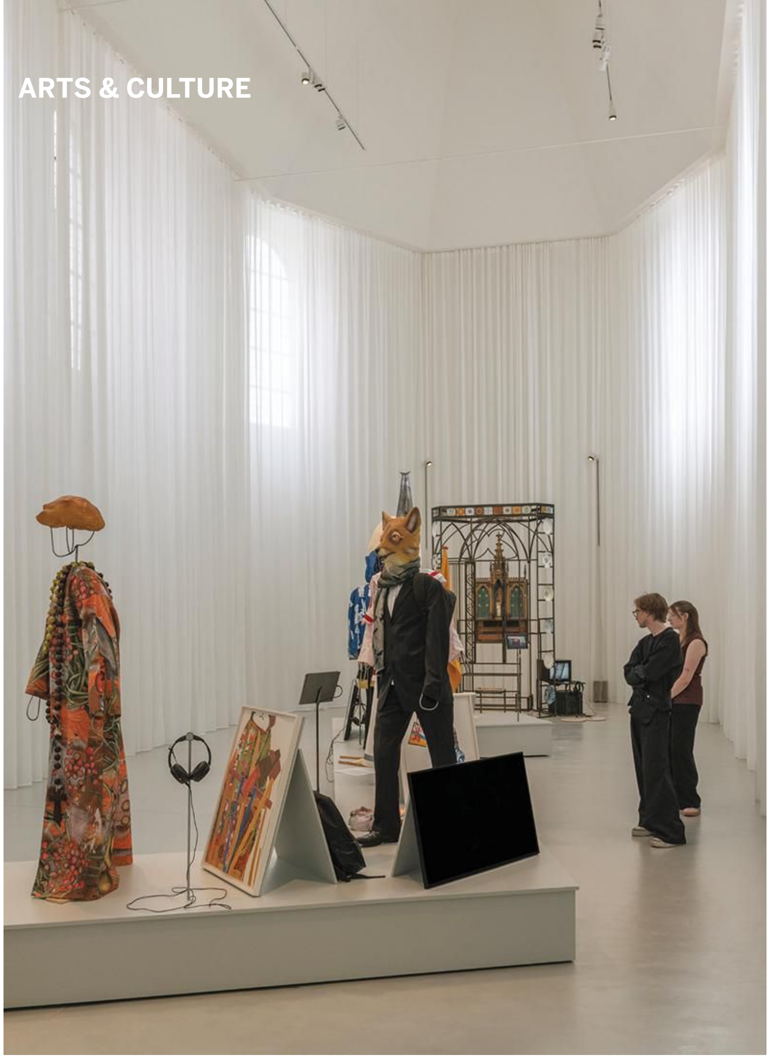
In the 1980s and early '90s, architect Erik J. De Meyere transformed the complex into Kortrijk 1302, a museum telling the story of the Battle of the Golden Spurs. Besides inserting a hefty metal structure inside the church to create new floors, he added a sizable new wing in the main, western courtyard, and another in the park.

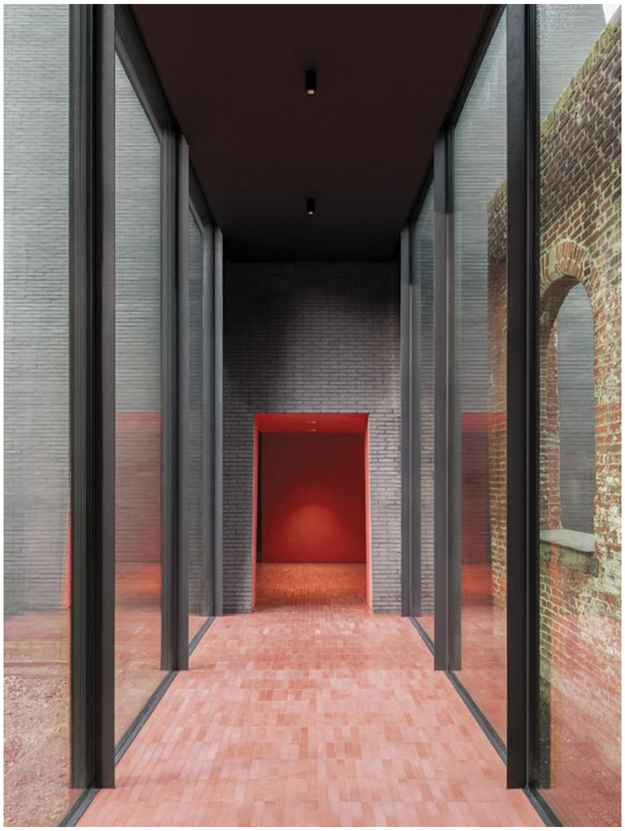
Three decades later, in 2020, the city held a design competition for the future art museum, at the same time as creating a new 1302 exhibit in the nearby church of Our Lady (where the spurs captured from the French cavalry were originally displayed). "The general competition theme was Flemish identity," recalls Fabrizio Barozzi, founding partner at Barozzi Veiga. The brief also specified that Abby Kortrijk should provide a "living room for the city" capable of hosting a diverse program of cultural events. "We liked the challenge of the old abbey," continues Barozzi, "a relatively small project in a complex situation, rich in history and human issues."

The firm's initial response was to remove all the 1980s additions, which Barozzi describes as "quite aggressive," in order to restore full legibility to the historic fabric. Since the three abbey buildings did not provide anywhere near the required square footage, the architects' next decision was to locate much of the gallery space underground, beneath the two courtyards to the east and west. In addition, a new stair and elevator core in the chapel wing ensures vertical access. Their other big intervention was construction of a new pavilion in the park, which offers a strong visual identity for the museum, signals its presence in the cityscape, and provides some of the required social space.

"Abby Kortrijk comprises a sequence of different rooms, each of which has its own character," declares Barozzi. While that may be true with respect to volume and geometry, all the interiors except the new pavilion are dressed in the same aseptic uniform of immaculate whiteness. Large and impersonal, the underground galleries provide the kind of neutral space that curators adore, with sophisticated lighting and climate control. To save precious square feet within the historic buildings, Barozzi Veiga routed fire exits through the courtyard. Earmarked for large-scale installations, the church is just as neutral, only here daylight floods in, mitigated by giant white draperies (an inexpensive solution for a limited budget), with slender, barely noticeable tie-rods guaranteeing the struc-







THE RENOVATED interiors (above, left and left) stand in contrast to the pavilion, situated in a garden (opposite, both). Visitors reach the addition through a glazed hallway (above).

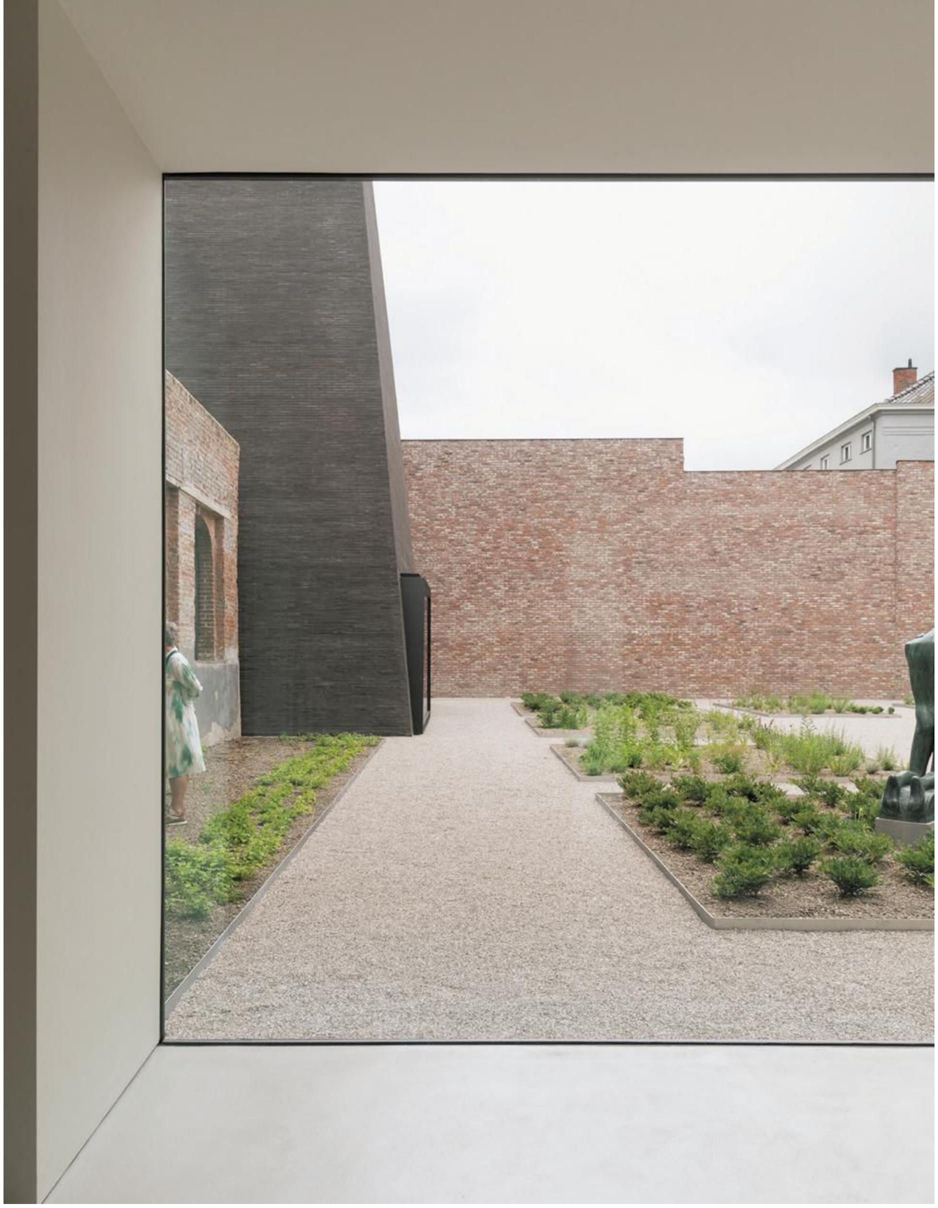
tural integrity formerly provided by De Meyere's metal frame.

In the perpendicular wing, the core is as clean and clinical as anything you might find in a hospital, as is the Poor Clares' chapel, which now serves as Abby's "salon," a space for concerts, lectures, and workshops. Only the dormitory—the one fully landmarked building in the complex, which the architects treated as a restoration project—shows a little more personality, with its exposed beams and 16th-century terra-cotta floor tiles.

It falls, therefore, to Abby's exterior and the new pavilion to express something of the "Flemish identity" specified in the competition. In contrast to the pristine interior, all the scars of a turbulent past are visible in the historic elevations, repaired where necessary with salvaged bricks, while, in the chapel wing, "surgical openings," as Barozzi describes them, admit daylight to the west and allow for the arrival of artworks to the east.

At the dormitory's western end, a glass passageway links to the pavilion, whose imposing 40-foot-high mass runs north–south, giving onto the main courtyard at one end and projecting far out into the park at the other. A giant mansard and a belfry-like tower, the pavilion contains a soaring single volume lit by generous ground-level openings and a skylight at its northern tip. Inside, hospital white gives way to vivid red, a color that, for Barozzi, evokes Flemish history.

Composed of a steel-framed concrete-block system, the structure is dressed in very hard-wearing black bricks sourced from just over the Dutch border. Made from 60-percent demolition waste, much of it ceramic, they provide the necessary weather resistance for elevations that are at once facade and roof. Rather than mold the bricks to fit the non-orthogonal form, the architects cut them, thereby eliminating surface impurities and achieving, in combination with dark mortar, an even finish that resembles the slate that coifs the church and chapel. "A new step in the abbey's story," as Barozzi describes it, the pavilion serves as a restaurant and events space, with seating spilling out into the park. Whether there is anything inherently Flemish about this brooding mastaba is ultimately moot: packed with patrons all day long, it is an essential component in what has already proved to be a very popular museum. ■



Credits

ARCHITECTS: Barozzi Veiga — Fabrizio Barozzi, Alberto Veiga, principals; Pieter Janssens; Chen-Hsin Chang, Tomás Mesquita, Ivanna Sanjuán, Guillermo Sidrach, Antonis Tasoulis, Maria Ubach, design team

ASSOCIATE ARCHITECT: Tab Architects — Tom Debaere, Bert Bultereys, principals; Jonathan Toye, Bert Lescouhier, Bert Devos, Pieter Frantzen, Ilja De Pelsmaeker, Lotte Engelborghs, Maxime Honoré, Luisa Soares, design team

ENGINEERS: Sileghem & Partners (structural); Studiebureau Boydens (services)

CONSULTANTS: Koplamp (heritage); Daidalos Peutz bouwfysisch ingenieursbureau (acoustics, building physics); Xmade (facade); Paul Deroose (landscape)

CLIENT: Stad Kortrijk

SIZE: 43,500 square feet

COST: $14.8 million (construction)

COMPLETION DATE: March 2025

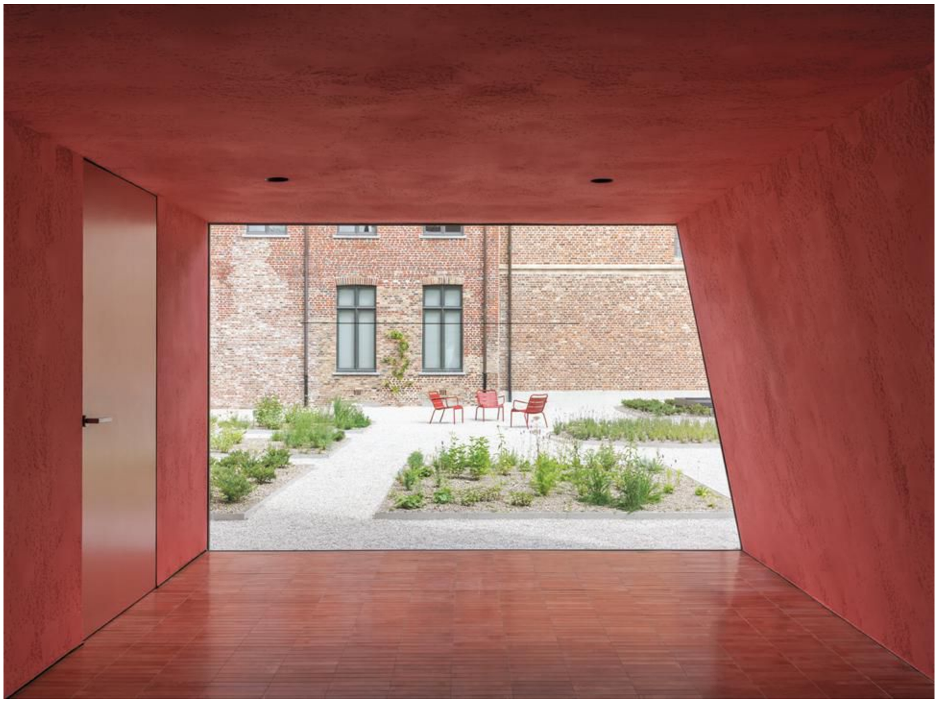
Sources

MASONRY: Stonecycling (bricks)

WINDOWS: Jansen, Schüco, Reynaers

LIGHTING: Flos, Erco

INTERIOR FINISHES: Pandomo, Huguet



COCOPAH MUSEUM | SOMERTON, ARIZONA | EYRC ARCHITECTS

A Place in the Sun

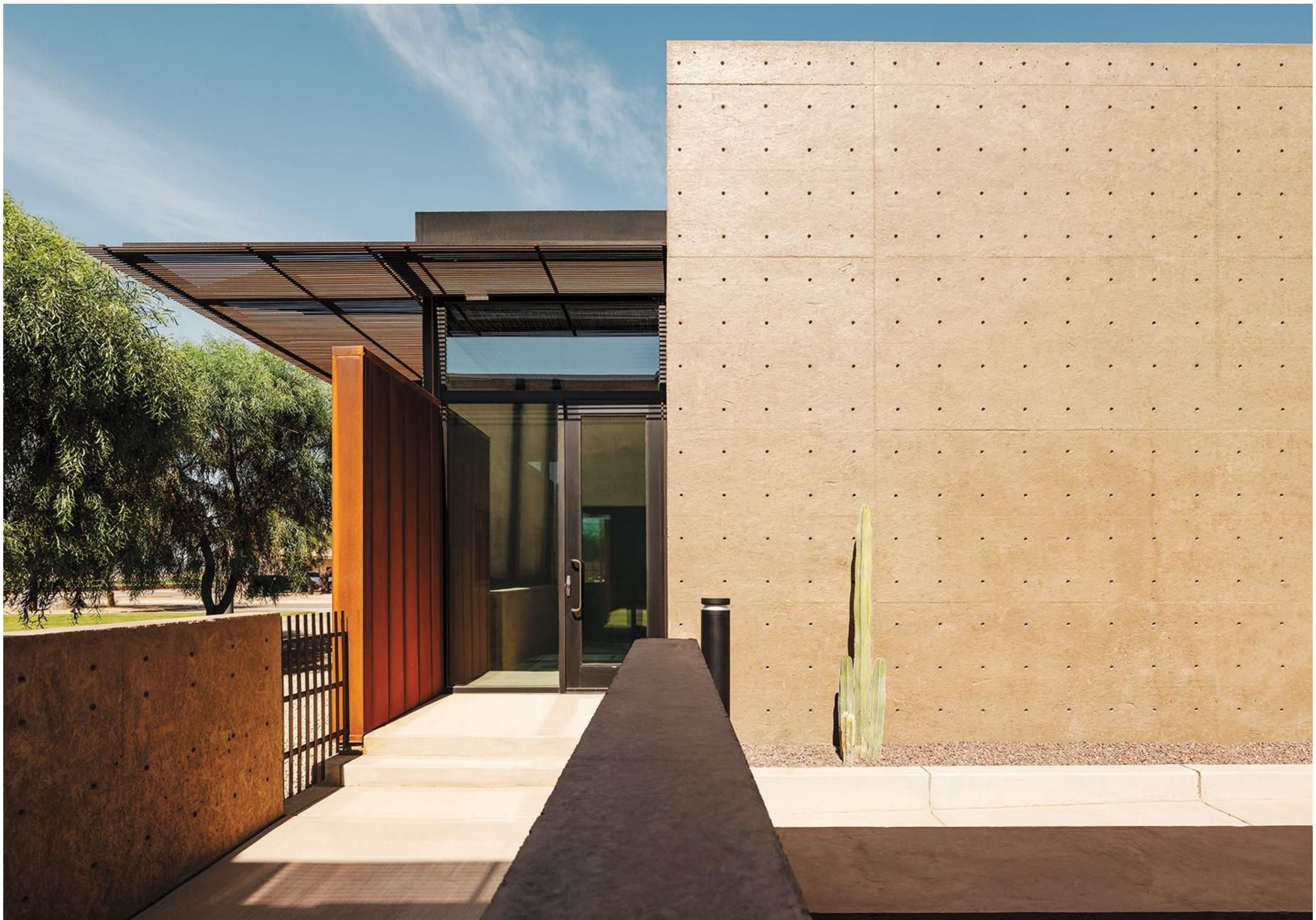
Informed by Indigenous construction, a small gallery expansion becomes a lesson in resourcefulness.

BY PATRICK TEMPLETON
PHOTOGRAPHY BY LANCE GERBER

THE WEST COCOPAH Indian Reservation, population 1,025, is the southwest of the American Southwest. Any farther south, or even farther west, is Mexico. Along the Colorado River, tucked below Yuma, Arizona—known as the sunniest place on Earth—the Cocopah Museum and Cultural Center inaugurated a new gallery space designed by Los Angeles–based firm Ehrlich Yanai Rhee Chaney Architects (formerly Ehrlich Architects).

This isn't EYRC's first project in the area. In 2013, it completed the John M. Roll United States Courthouse in Yuma (RECORD, May 2014). Having seen the courthouse and been drawn to its entry trellis mounted with a photovoltaic canopy, tribal leaders cold-called the firm in November 2020, during the pandemic, to design an expansion of their existing museum. Like so much during that time, the budget, scope, and schedule were uncertain, but the architects jumped at the opportunity to work on a small project with a large cultural impact.

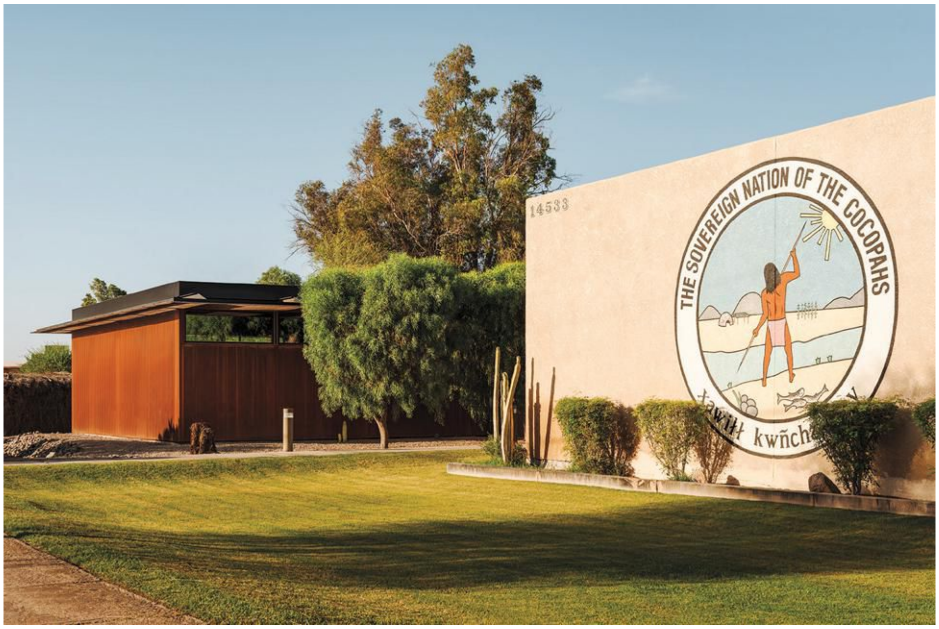
In design, the expansion became a separate auxiliary building nestled in the set-back northwest corner of the museum, a plaster box built in 1996. The new 1,200-square-foot gallery, roughly the size of the existing exhibition hall, would provide a flexible space for rotating exhibitions that could also be used for community events. The museum to the south, tribal headquarters to the north, and cultural-resources department to the east form an open-air communal gathering space, with native Sonoran Desert cacti, shrubs, and trees that provide much-needed shade—an unexpectedly lush 1.5-acre garden for such an arid environment, where temperatures often soar to 120 degrees Fahrenheit. A planned photovoltaic trellis, like the courthouse's, would later form a pathway in this courtyard; the tight budget precluded its construction for the time being. Nevertheless, the new gallery would act as a pavilion in a procession from the existing museum toward the community space. The design challenge for the

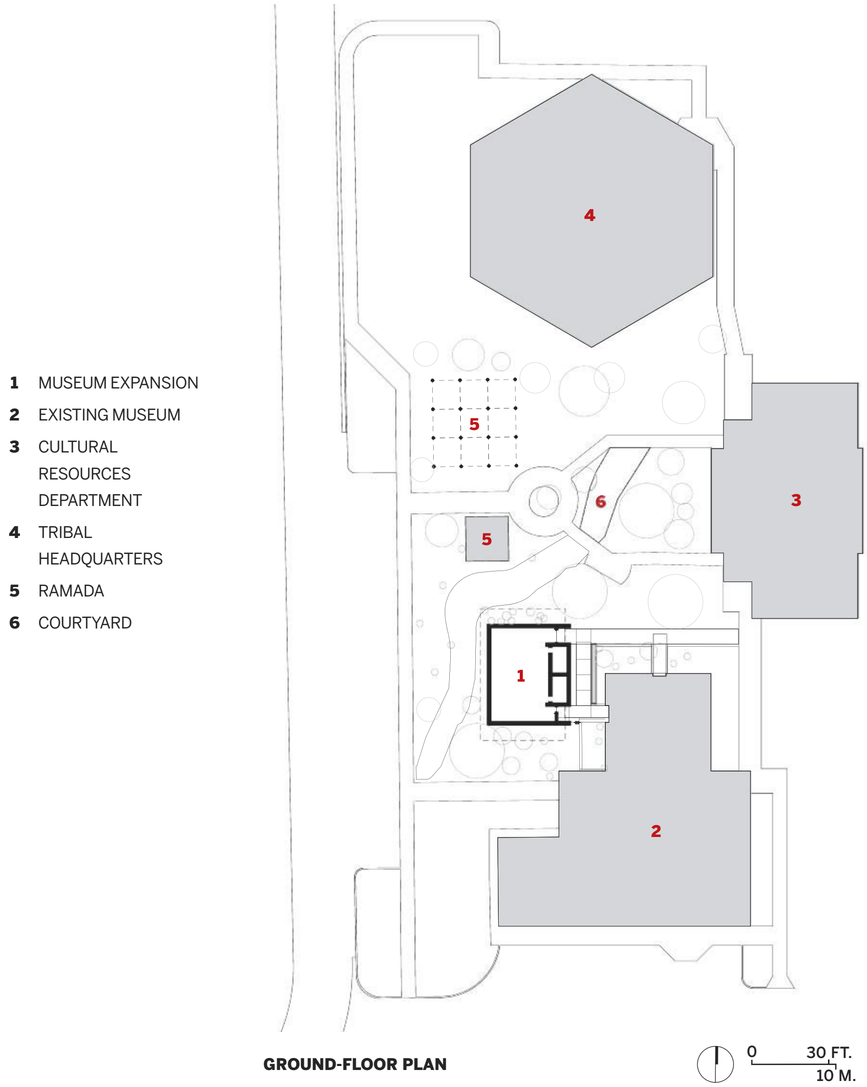


AN AWNING of rebar (above) echoes Indigenous ramada structures (right), while a concrete monolith forms the east facade (opposite).

architects was how to elevate essentially a shoebox gallery on a shoestring budget so that it could be a source of pride for the Cocopah community, all while contending with a harsh environment. They looked to traditional Cocopah structures for guidance.

"We were trying to understand what Cocopah architecture is," says Patricia Rhee, a partner at EYRC. The Cocopah—whose name for themselves, Xawiłł Kwñchawaay, means "Those Who Live on the Cloudy River"—built structures that "take cues from what they had, what came from the river, like willow thatch, and made the best of it," Rhee





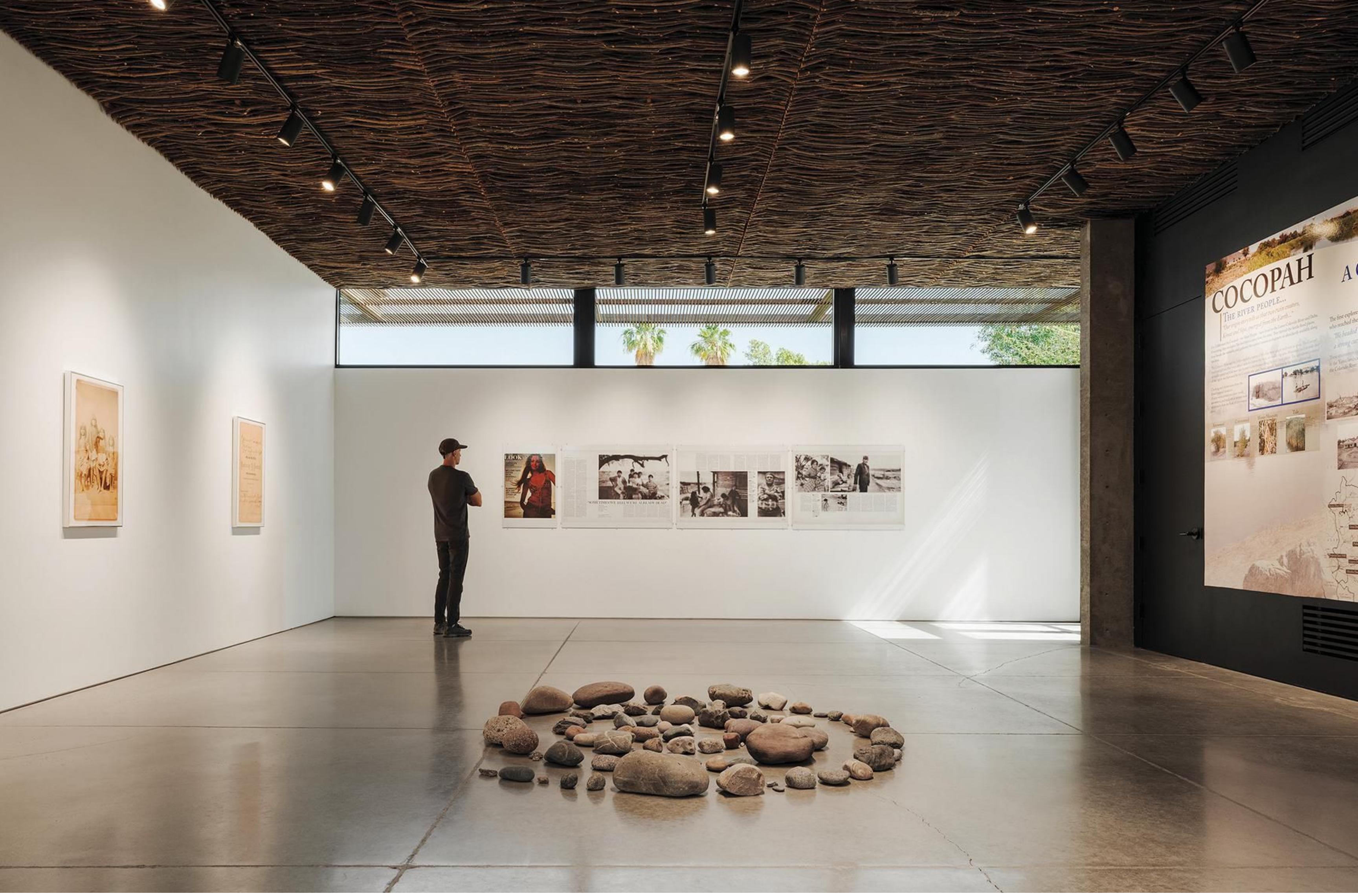
GROUND-FLOOR PLAN

says. “They took mud from the earth to build walls, and then they took reeds from the river to get the sun off them.” As recently as the 1960s, many families on the reservation lived in traditional arrow weed–thatched homes. In the garden, adjacent to the museum, the community built several replicas of traditional dwellings, called ramadas, as examples of these Indigenous construction methods.

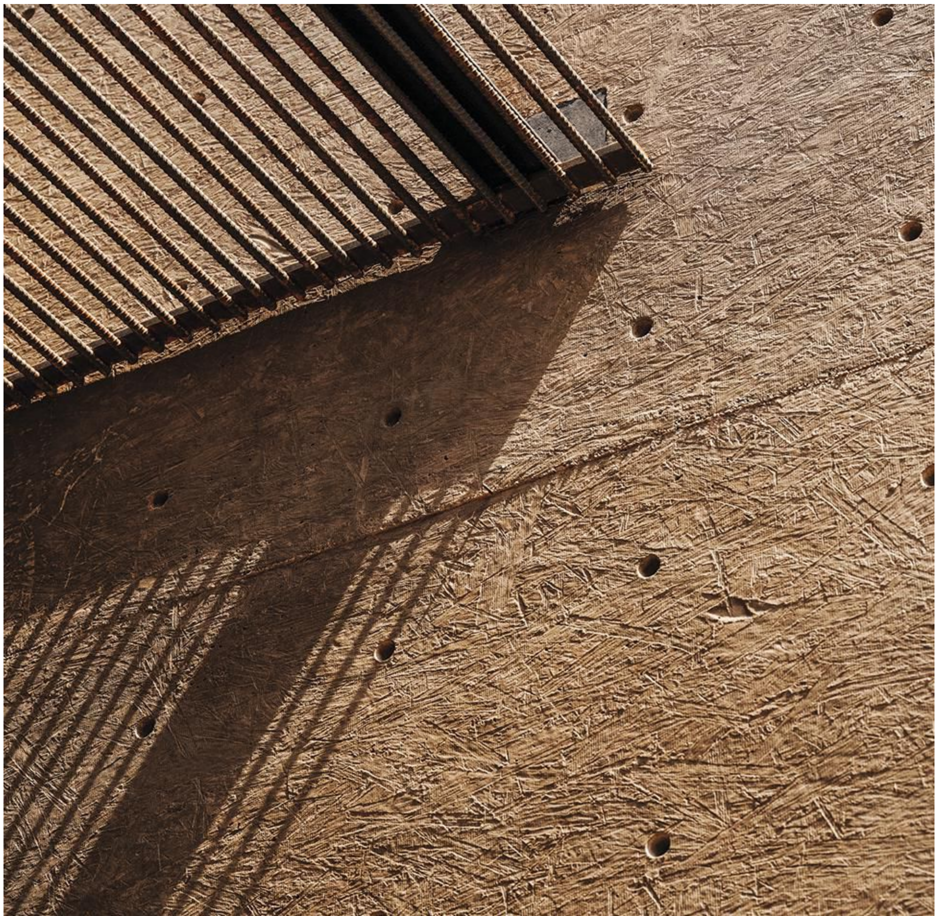
The new museum expansion echoes this material sensibility as well as these strategies for mitigating solar heat gain. Windows are limited to clerestory strips along the north and south facades to maximize wall space for displays and to minimize direct sunlight. The structure is crowned and shaded by a lightweight trellis constructed of exposed common reinforcing bars. The north, west, and south walls are weathering steel (a material that is widespread in the region), and the east facade is a thick concrete monolith. Rammed earth, the original concept, was prohibitively expensive, so the architects worked with what they could. The concrete is pigmented with a Davis Color to closely approximate the hue of the earth on the site. It was cast in place using oriented-strand boards. Between the pigment and the textural imprint of the boards, thrown into sharp relief by the harsh Arizona sun, the concrete recalls Cocopah architecture while maintaining a distinct material identity.

“This is almost a sacred space for the Cocopah to show articles from their history,” Rhee says, “so we wanted to provide ample room and something special to identify with this specific community.” The interior is essentially one large room, with two small storage and mechanical closets. To save on costs, the simple 25-by-40-foot gallery could have been a spartan white box, but EYRC wanted to avoid this association with the Western ideal for exhibition spaces. Instead, it designed a woven-willow lattice ceiling to introduce a culturally specific handmade detail, crafted at The Willow Farm in Pescadero, California. The woven ceiling not only echoes the ramada structures outside but also serves as an acoustic damper. According to the architects, acoustic insulation between roof joists hidden above this lattice also helps maintain the interior climate.

EYRC’s website describes the firm’s design philosophy as “Multicultural Modernism.” When asked what this means, Rhee explains that, in designing the Cocopah Museum expansion, “it was about echoing the forms and the methodology of working with what you have,” which, she says, is, “ultimately, about being respectful.” ■



THE FLEXIBLE gallery space (above) doubles the exhibition space of the existing museum (opposite). Rustic materials recall the handmade textures of Indigenous structures (right).



Credits

ARCHITECT: Ehrlich Yanai Rhee Chaney Architects — Patricia Rhee, partner in charge; George Racomura, project architect/manager; Joseph Varholick, project designer; Jonathan Martinez, Nicholas McMillan, design team

ENGINEERS: JOL Enterprises (electrical); Rouff Engineering (mechanical); Campbell Structural (structural); Jacobson Engineering (civil)

GENERAL CONTRACTOR: Yuma Valley Contractors

CLIENT: Cocopah Nation

SIZE: 2,035 square feet

COST: $900,000

COMPLETION DATE: September 2023

Sources

CLADDING: Western States Metal Roofing (metal panels); Arcadia (curtain wall); Dupont (moisture barrier)

GLAZING: Vitro

ROOFING: MuleHide

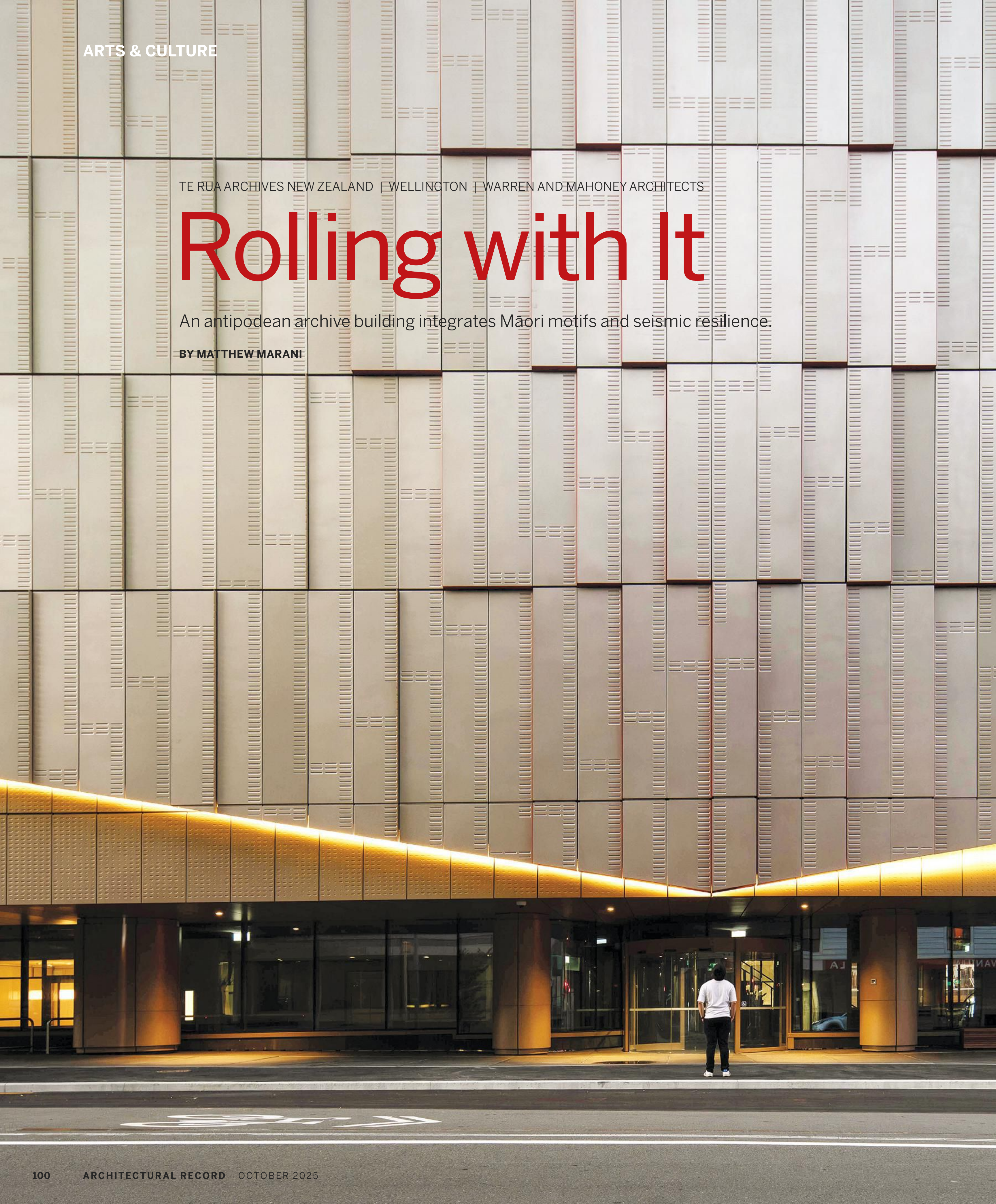
INTERIOR FINISHES: Willow Farm

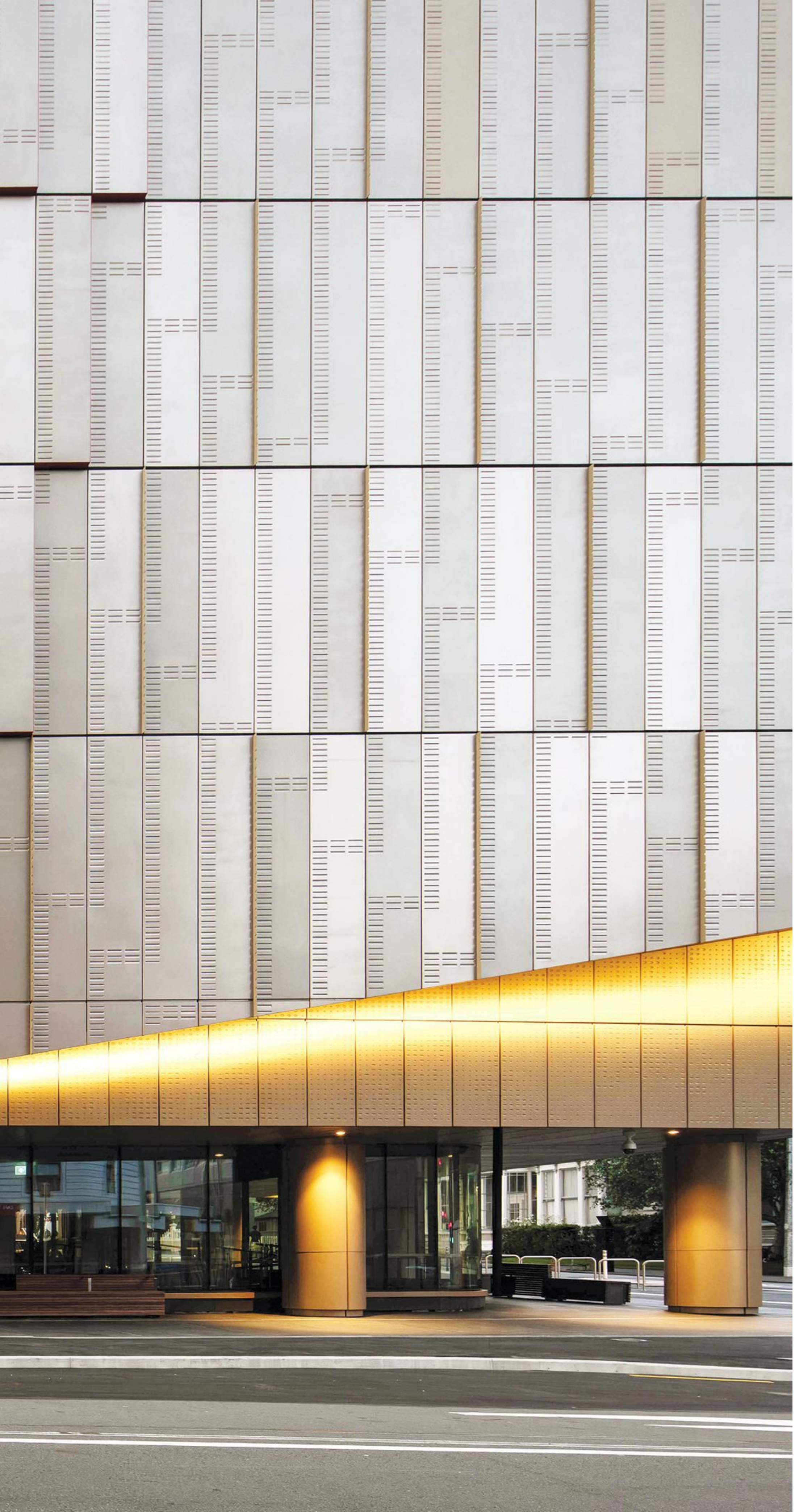
TE RUA ARCHIVES NEW ZEALAND | WELLINGTON | WARREN AND MAHONEY ARCHITECTS

Rolling with It

An antipodean archive building integrates Māori motifs and seismic resilience.

BY MATTHEW MARANI





PHOTOGRAPHY: © WARREN AND MAHONEY ARCHITECTS

IN NOVEMBER 2016, the 7.8-magnitude Kaikōura earthquake, spawned by multiple fault lines, rocked New Zealand's capital city of Wellington. In its aftermath, the country, long familiar with the destructive force of seismic events, revised its building codes. The Te Rua Archives New Zealand, designed by Auckland-headquartered Warren and Mahoney Architects (WAM), offers a best-in-class demonstration on how to design for such exigencies, and honors the country's Indigenous heritage through a contemporary interpretation of Māori motifs.

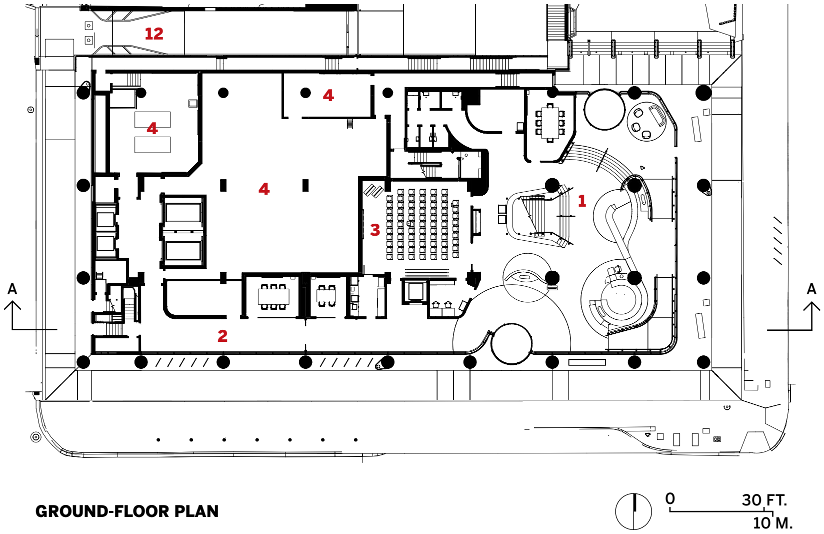
The new nine-story, 284,000-square-foot rectangular volume is located within Wellington's parliamentary precinct and replaces the existing national archives building nearby that, with the incredible load of its collections, failed to meet the country's new seismic standards. (There are plans for its adaptive reuse.) The archives had a construction budget of $170 million and broke ground in 2022 on the site of another government property, one irreparably damaged during the quake; its L-shaped basement was retained and incorporated into the present structure. The new building, completed in May, was developed by assets manager Dexus in partnership with New Zealand's Department of Internal Affairs.

The parliamentary precinct, largely built in the early 1900s, displaced a Māori community predating European settlement. WAM addressed this specific history and contextualized the project within New Zealand's broader decolonialization goals through consultation with the local Indigenous council. They brought on design agency Tihei, led by Rangi Kipa, a master tattooist and carver, as a consultant, to work alongside the Indigenous design unit (Te Matakīrea) embedded in WAM's practice. Through this collaborative effort, the design team chose *pātaka whakairo*, ornately carved precolonial storehouses found throughout the country, as the project's conceptual starting point.

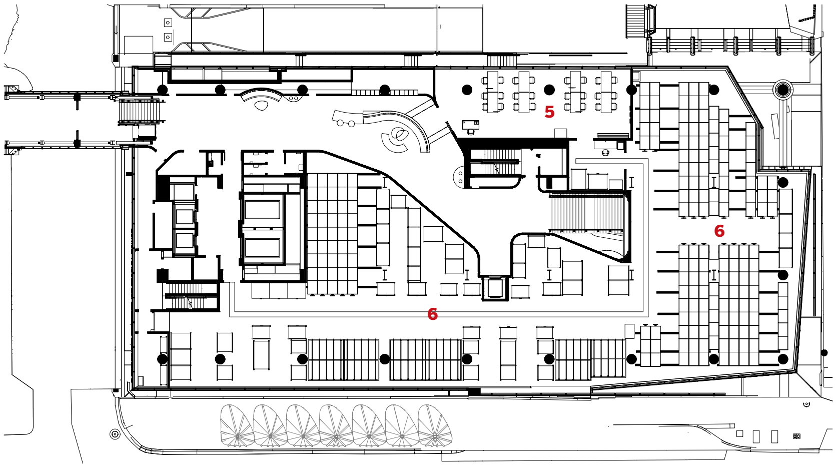
"The site is rich in genealogy, with a number of tensions that we, as a firm, had to navigate," says WAM associate Jahmayne Robin-Middleton, also senior associate of its Te Matakīrea. "The *pātaka whakairo*, as a repository of prized possessions, was a relevant precedent to explore further."

Translating this approach into a high-performing enclosure system relied heavily on WAM's digital expertise, especially for the facade, the most conspicuous expression of Kipa's ideas, says firm principal Rodney Sampson. The aluminum panels are debossed to resemble large-scale abstractions of the *whakaniko* patterns commonly found in Māori whalebone carvings and ink work. They are also treated with an iridescent champagne-colored finish that, in its sun-catching effect, is intended to represent the principle of *ahikā*, or the "burning fire" of multigenerational land tenure.

The ground floor is partially wrapped in storefront glazing and is accessed by two primary entrances. One is placed toward the eastern quadrant of the street-facing south elevation, and the other is adjacent to a newly opened plaza on the northeast section of the site. They lead to the public lobby and its seminar hall.

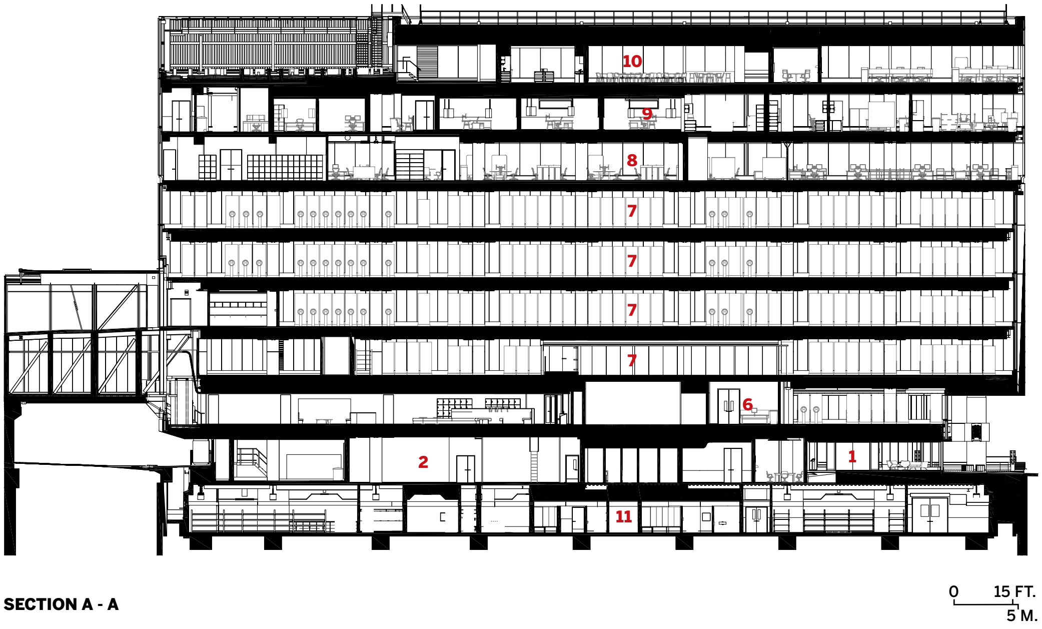


GROUND-FLOOR PLAN



SECOND-FLOOR PLAN

1	PUBLIC LOBBY
2	SECURE LOBBY
3	SEMINAR HALL
4	MECHANICAL
5	READING ROOM
6	ARTWORKS COLLECTION
7	ARCHIVAL STACKS
8	DIGITIZATION FACILITIES
9	DOCUMENT REPAIR
10	WORKSPACE
11	PROCESSING AND QUARANTINE
12	BASEMENT RAMP



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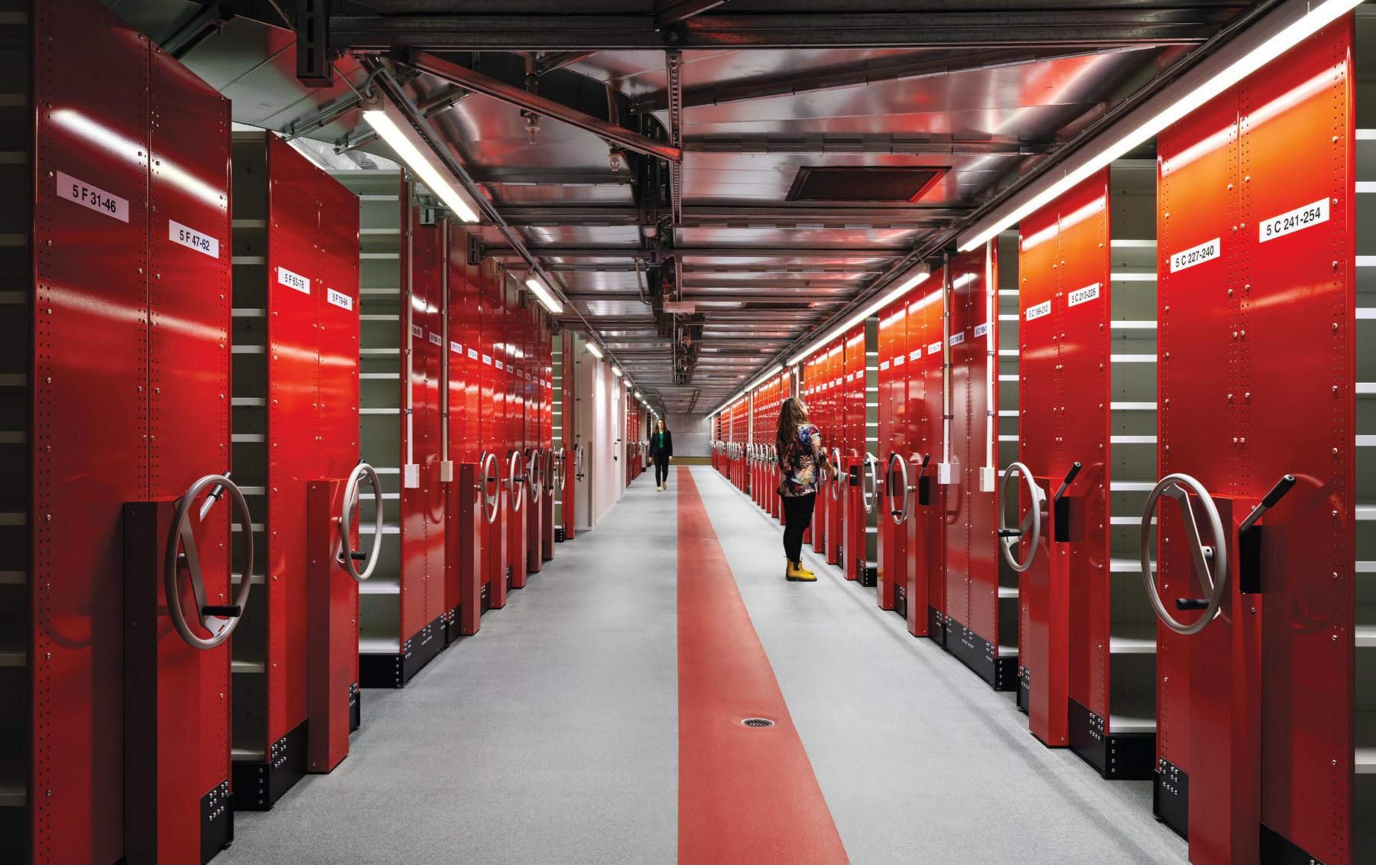


EACH FLOOR **of the archival stacks is color coded; there are 56.5 linear miles of shelving (above). The opaque facade protects the collection from UV rays and helps keep internal temperatures steady (right).**

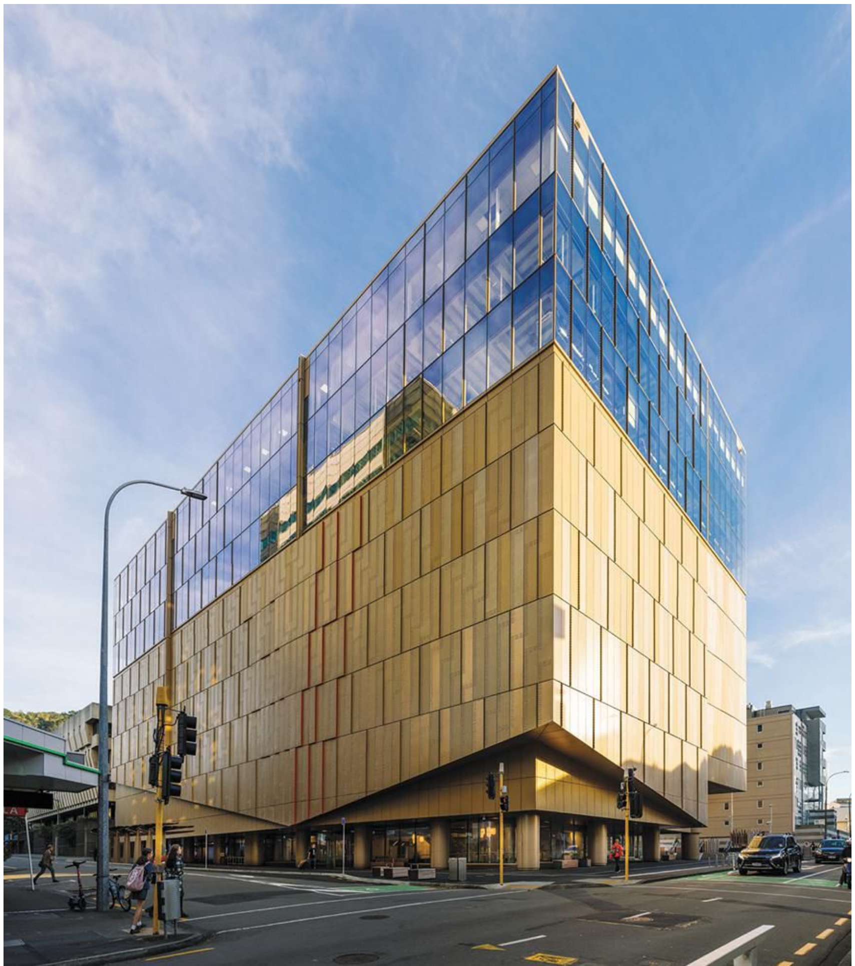
The western and northern segments of the ground floor are clad in precast concrete. They are apportioned for a secure lobby, a staff-and-collections elevator bank, and mechanical systems, including two backup generators. A ramp skirting the north elevation leads to a subterranean loading dock and the archives' processing and quarantine facilities.

A grand stairwell reaches from the public lobby to the second floor, which includes a reading room, a gallery, and collections space for artwork. A two-story bridge connects the archives to the adjacent National Library; the bottom level may be used by the public to reach the archives, and the top facilitates the transfer of collections between the two buildings.

Archival stacks are housed between the second and sixth floors; their millions of documents are protected from UV exposure by the opaque facade. Digitization processes are stationed on the seventh level, and dry and wet labs used for document repair are found on the eighth floor. General workplaces and communal staff areas are positioned on the top level.

It was paramount for the structural design to be

PHOTOGRAPHY: © JASON MANN (TOP); WARREN & MAHONEY ARCHITECTS (BOTTOM)



able to protect the country's heritage during a 1-in-1,800-year seismic event. The building—which, at nine floors has a mass equivalent to a 30-story commercial tower—rises from 38 concrete piles, the bulk of them being between 82 and 131 feet in length (the corner piles measure a whopping 180 feet).

The superstructure—a mix of concrete-filled steel columns, castellated and conventional steel beams, and composite floor decks—is separated from the building foundation by triple-pendulum, seismically isolated bearings located in the basement. Each circular brace is over 8 feet in diameter and weighs more than 10 tons; they allow the superstructure to move nearly 4½ feet horizontally and 1 foot vertically. A second array of smaller seismic joints is threaded throughout the building's floor-to-floor partitions, and they are made easily accessible for inspection and repair through removable ceiling panels.

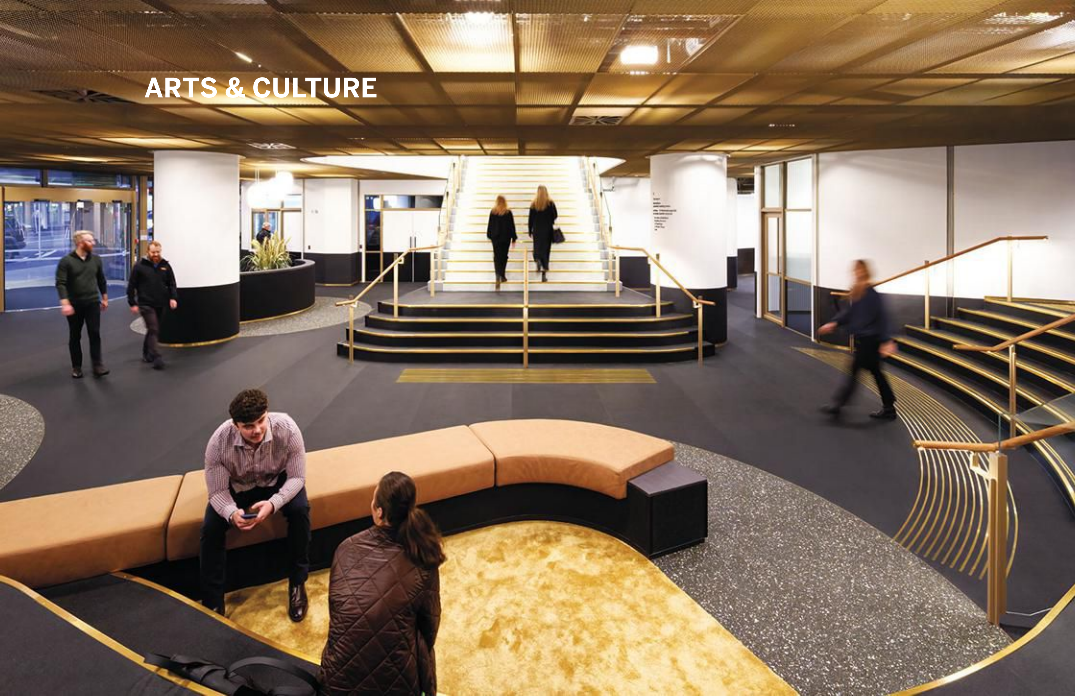
Should the building's mechanical systems falter and its backup generators fail, the unitized aluminum curtain wall panels, with an approximately 2-inch cavity and nearly 8 inches of insulation, will help keep internal temperatures steady for up to 48 hours.

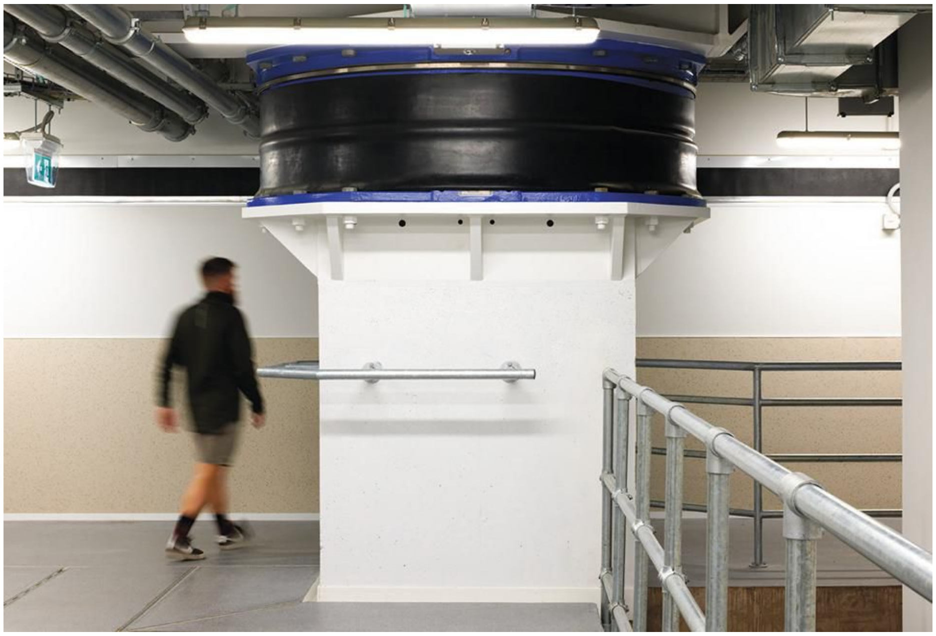
On the top three floors, the unitized glass curtain wall has a 0.39 U-value, and the highly insulated roof assembly was designed to avoid thermal bridging. The project team estimates that the enclosure system performs at 300 percent above the airtightness required by building code. According to WAM senior associate Melissa Thompson, that success was achieved by bringing the facade subcontractor on to the job early and working closely with the company to develop the envelope, which was tested with full-size mock-ups and field assemblies.

Archival materials, innately flammable and susceptible to water damage, are further shielded from harm by two features here: each floor is broken into its own fire cell, and all the sprinklers use dry pipes—they only fill with water when activated by localized sensors.

The design team kept track of and rationalized this complex web of infrastructure and building systems through a comprehensively detailed building model, which passed to the general contractor's hands during construction. The client is now using a full digital twin to manage long-term maintenance.

Through these many efforts, WAM has delivered a finely tuned and resilient repository for New Zealand's written and artistic heritage that, on top of its technical achievements, successfully integrates Indigenous forms and motifs. ■





THE GROUND floor includes seating, for the public lobby, and a seminar room (top). Dozens of multi-ton seismic dampers, 8 feet in diameter, are left visible in the basement, placed between the superstructure and building foundation (above).

Credits

ARCHITECT: Warren and Mahoney — Rodney Sampson, project principal; Melissa Thompson, project architect; Ralph Roberts, principal; Jahmayne Robin-Middleton, architect; Chiara Shim, architect

ENGINEERS: Aurecon (structural, civil, geotechnical); NDY (building services, acoustics, fire, sustainability); Arup (facade)

CONSULTANTS: RJHA (technical); Tihei (Maori design lead); Boffa Miskell (landscape)

GENERAL CONTRACTOR: LT McGuinness

CLIENT: Dexus/Department of Internal Affairs

SIZE: 284,200 square feet

COST: withheld

COMPLETION DATE: May 2025

Sources

STRUCTURAL SYSTEM: MJH Engineering (steel); EPS (base isolators); MM Systems (seismic joints)

BUILDING ENVELOPE: Thermosash (curtain wall); Alucolus (aluminum panels); Rockwool (insulation); Vaproshield (underlay); Proclima (membrane)

ROOFING: RoofLogic

GLAZING: Woods Glass

FIRE-CONTROL DOORS: Hallmark, Pacific, Greene Fire

ACOUSTICAL CEILINGS: SAS (mesh tiles); AMF (plasterboard)

FLOORING: Corian (solid surfacing); Tate (raised flooring)

PHOTOGRAPHY: © JASON MANN

Architectural Record's

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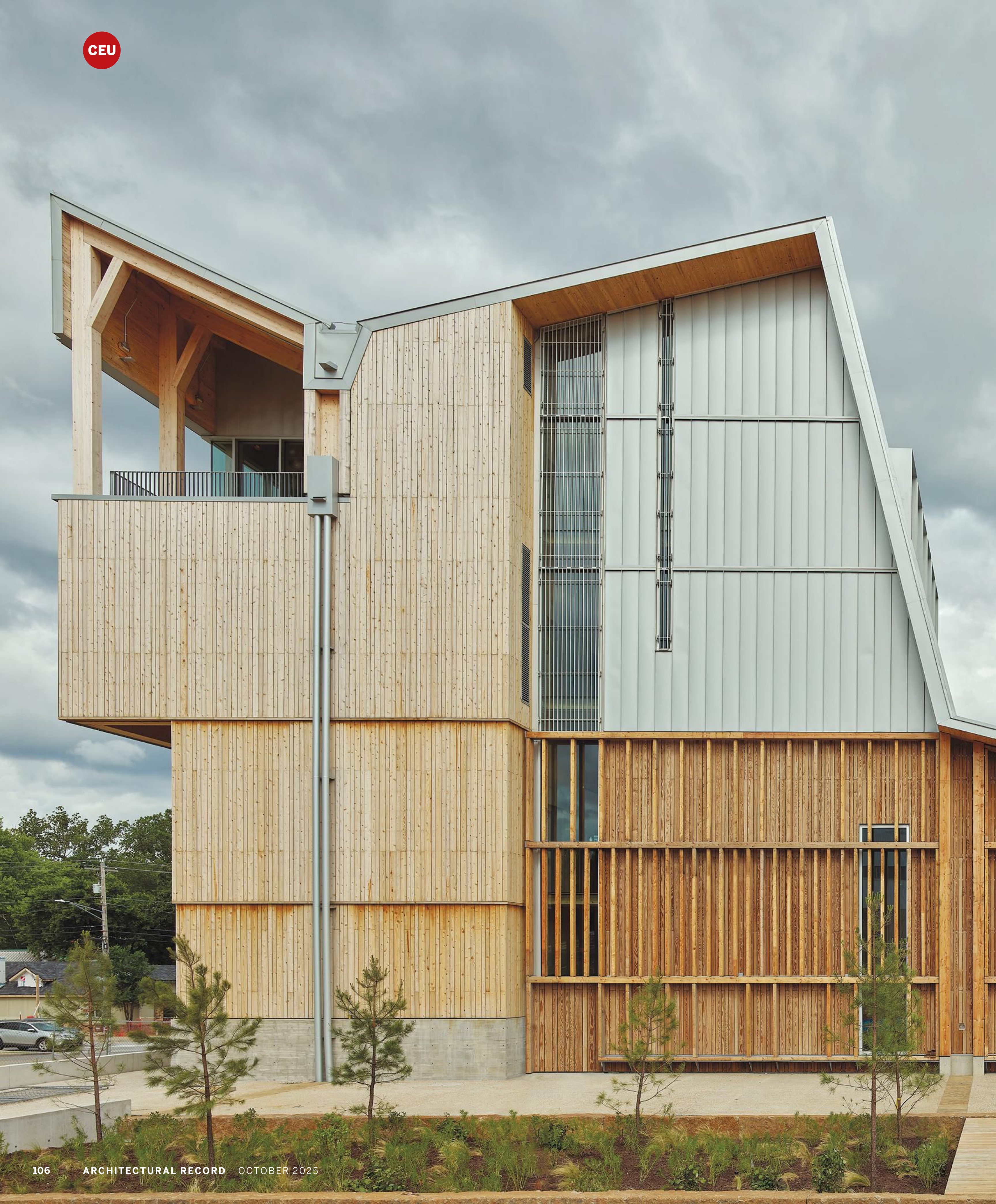


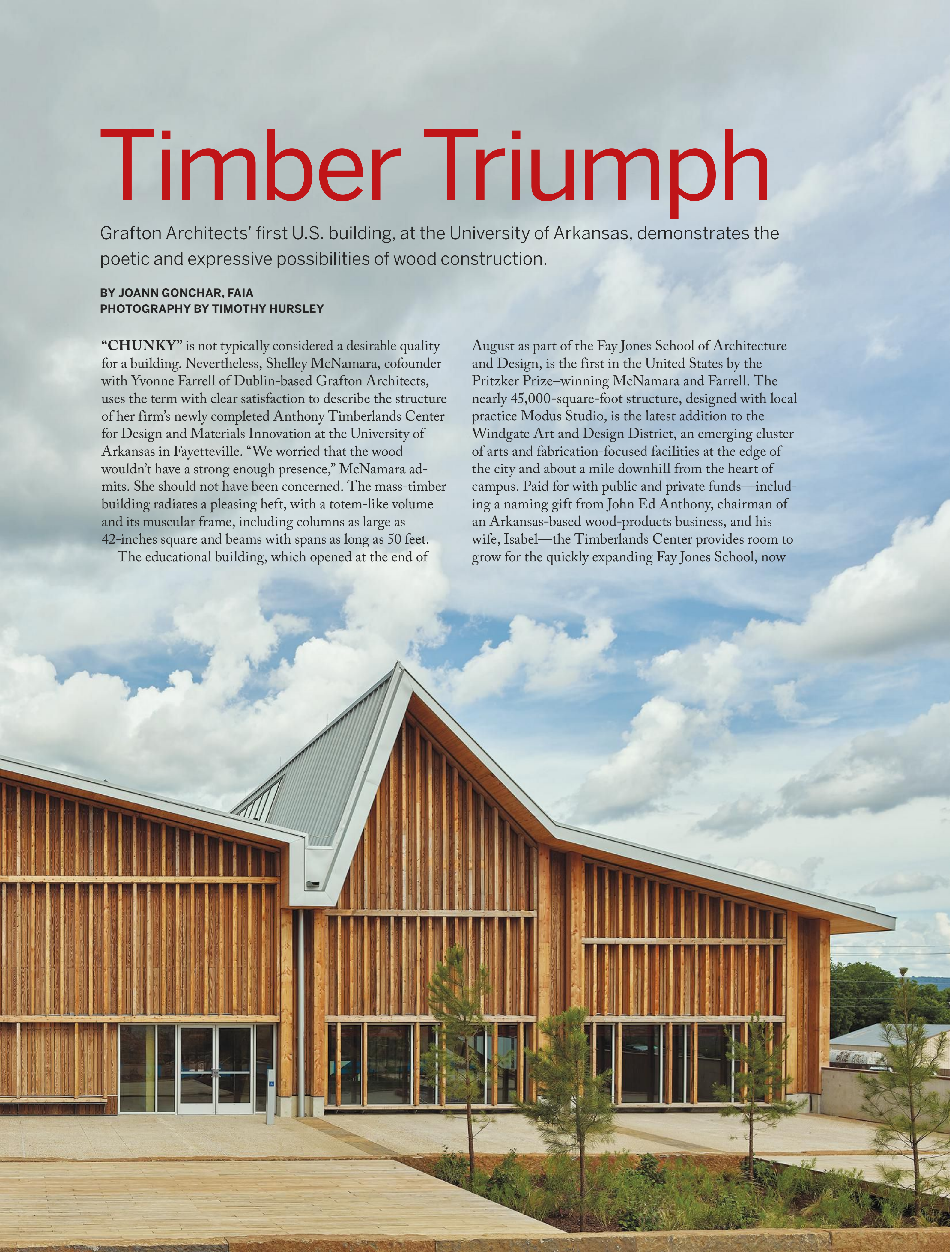
Timber Triumph

Grafton Architects' first U.S. building, at the University of Arkansas, demonstrates the poetic and expressive possibilities of wood construction.

BY JOANN GONCHAR, FAIA
PHOTOGRAPHY BY TIMOTHY HURSLEY

"CHUNKY" is not typically considered a desirable quality for a building. Nevertheless, Shelley McNamara, cofounder with Yvonne Farrell of Dublin-based Grafton Architects, uses the term with clear satisfaction to describe the structure of her firm's newly completed Anthony Timberlands Center for Design and Materials Innovation at the University of Arkansas in Fayetteville. "We worried that the wood wouldn't have a strong enough presence," McNamara admits. She should not have been concerned. The mass-timber building radiates a pleasing heft, with a totem-like volume and its muscular frame, including columns as large as 42-inches square and beams with spans as long as 50 feet.

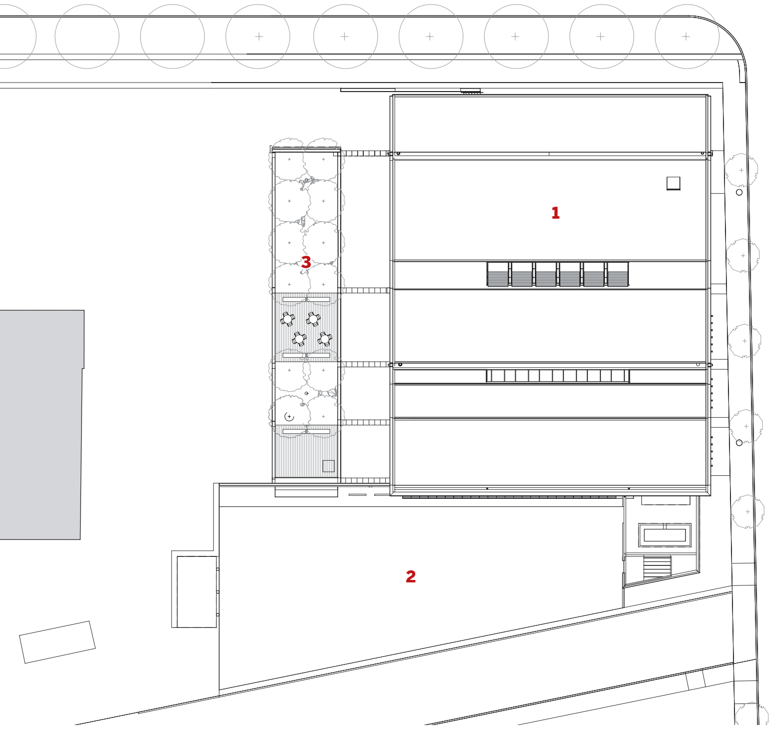
The educational building, which opened at the end of August as part of the Fay Jones School of Architecture and Design, is the first in the United States by the Pritzker Prize–winning McNamara and Farrell. The nearly 45,000-square-foot structure, designed with local practice Modus Studio, is the latest addition to the Windgate Art and Design District, an emerging cluster of arts and fabrication-focused facilities at the edge of the city and about a mile downhill from the heart of campus. Paid for with public and private funds—including a naming gift from John Ed Anthony, chairman of an Arkansas-based wood-products business, and his wife, Isabel—the Timberlands Center provides room to grow for the quickly expanding Fay Jones School, now



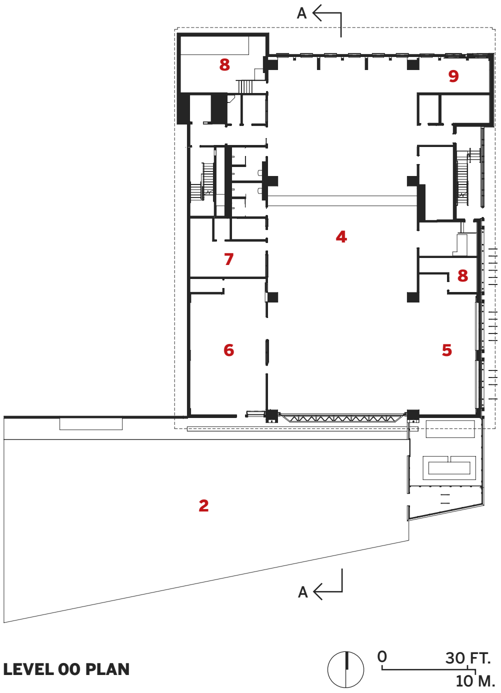
numbering 1,100 students studying architecture, interiors, and landscape. But the building, constructed almost entirely of wood—inside and out—is more than just additional instructional space. It was conceived as the anchor for the school's wood-focused initiatives, including its design-build program, a digital fabrication lab, a materials applied-research center, and a timber-design-innovation degree program, all of which align with the university's status as a land-grant institution and its mission to support the economy in a state that is nearly 60 percent covered by forest. And, in fact, promotion of the state's timber industry was an explicit project goal called out in the brief. The Timberlands Center, it said, "is expected to demonstrate mass timber and wood-product construction to the fullest extent possible, sourced primarily from Arkansas forests and mills."

The building stands out from its semi-suburban landscape of strip malls and fast-food restaurants, sitting incongruously across five lanes of traffic from a Walmart and its sea of parking. Within a wood rainscreen and behind a glazed front facade, a set of programs, including an auditorium, studios and adjacent crit spaces, and seminar rooms are stacked. And, from the top of the resulting four-story tower, an irregular saw-tooth roof, integrating both north- and south-facing skylights, dramatically rises and descends to shelter the centerpiece of the building: an 11,000-square-foot high-bay fabrication shop that stretches 140 feet from the street to a rear outdoor-fabrication yard. Throughout, but especially here in the fabrication shop—a four-bay space that reaches nearly 80 feet high and is defined by chevron braces and eight beefy columns and substantial cross-laminated timber (CLT) walls and roof planes—the expressive potential of timber is on full display. With a five-ton gantry crane overhead, the rugged workshop feels as though it is a hybrid of a factory floor, an Ozark barn, and a cathedral.

Given the ambition of showcasing the potential of wood, Grafton—

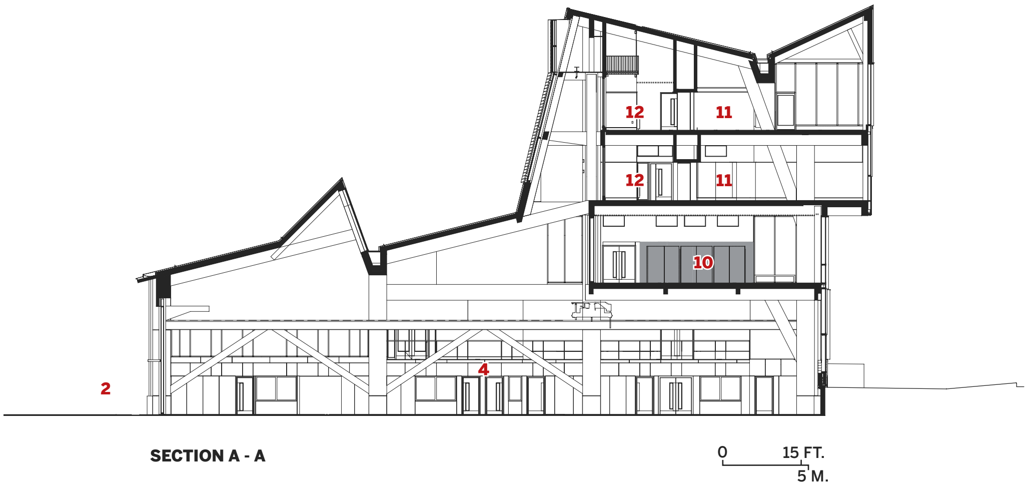


SITE PLAN



LEVEL 00 PLAN

1	TIMBERLAND CENTER
2	EXTERIOR FABRICATION YARD
3	COURTYARD
4	FABRICATION SHOP
5	WOODSHOP
6	METAL SHOP
7	DIGITAL LAB
8	MECHANICAL
9	EXHIBITION
10	AUDITORIUM
11	STUDIO
12	CRIT SPACE



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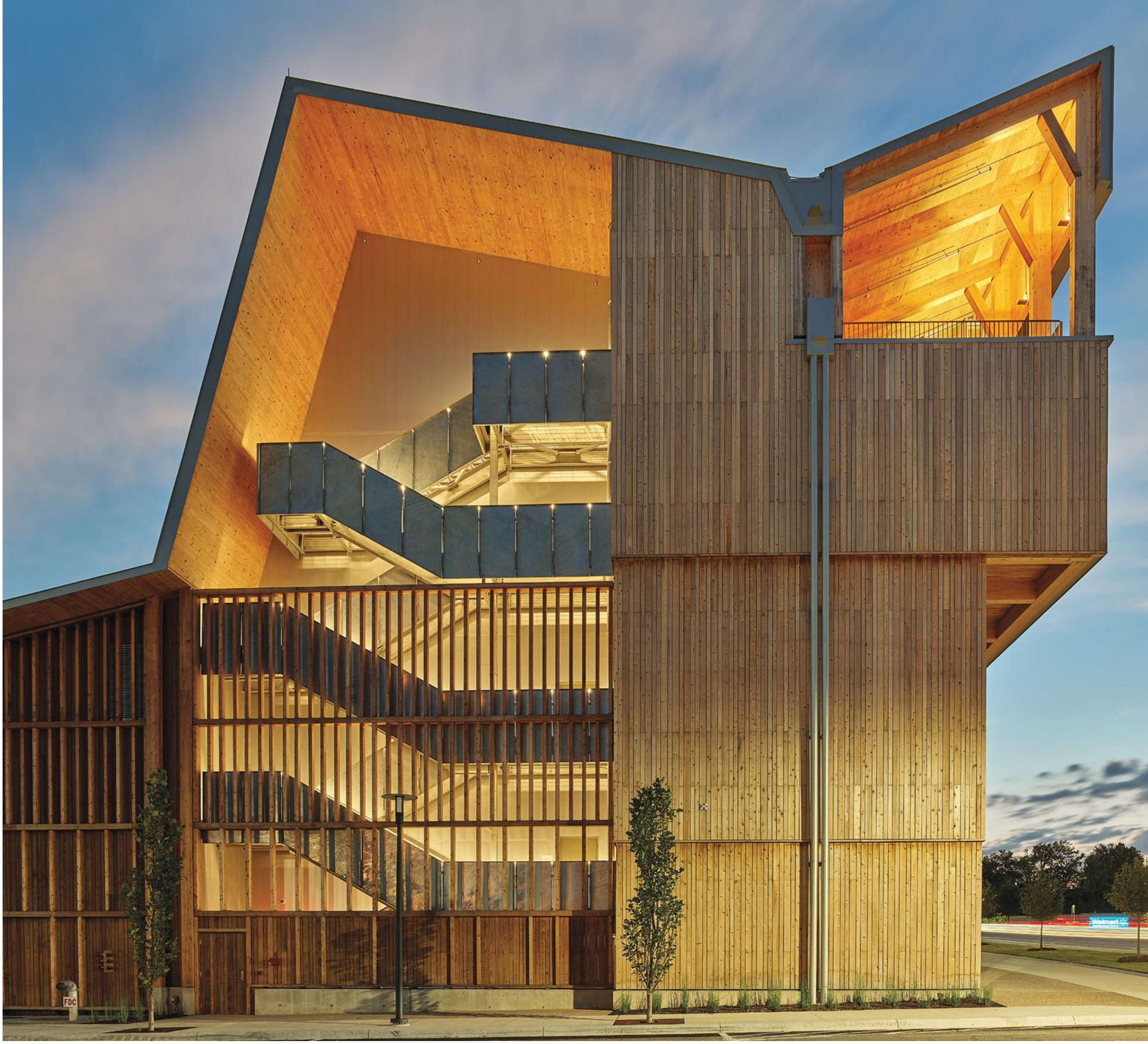
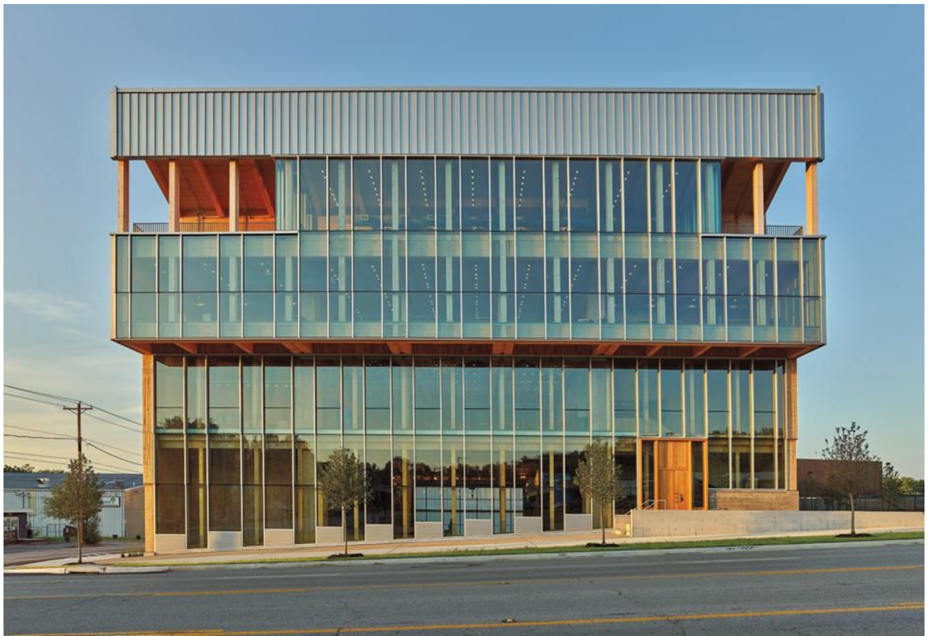
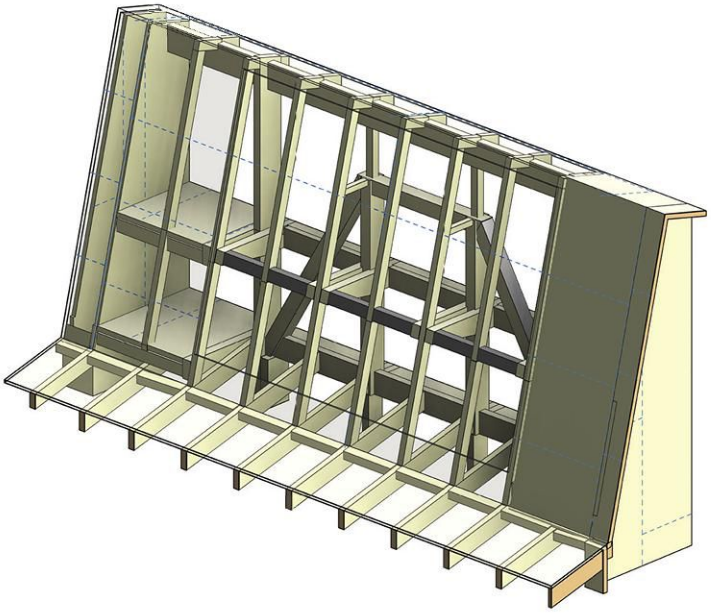


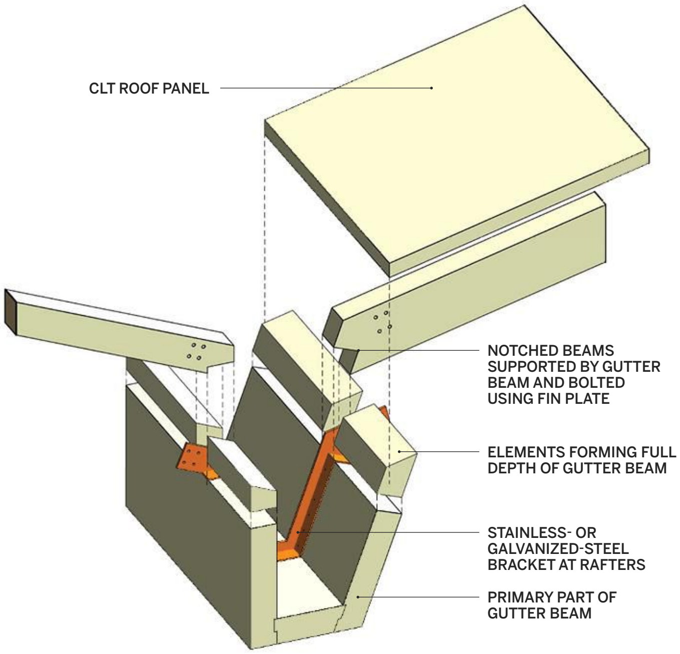
PROGRAM elements stacked behind a glazed street-facing facade (right) create a towerlike volume (above).



selected as the result of a competition over several architects that specialize in mass-timber construction—might seem like an unusual choice. Although the firm has a deep portfolio of institutional and academic buildings that respond to programmatic complexity with inventive solutions grounded in context, McNamara and Farrell's projects have been constructed primarily of exposed concrete, like, for example, the University of Engineering and Technology, in Lima, Peru (RECORD, November 2015) and the Marshall Building for the London School of Econom-



PRELIMINARY ATRIUM ISOMETRIC


CLT ROOF PANEL
NOTCHED BEAMS SUPPORTED BY GUTTER BEAM AND BOLTED USING FIN PLATE
ELEMENTS FORMING FULL DEPTH OF GUTTER BEAM
STAINLESS- OR GALVANIZED-STEEL BRACKET AT RAFTERS
PRIMARY PART OF GUTTER BEAM

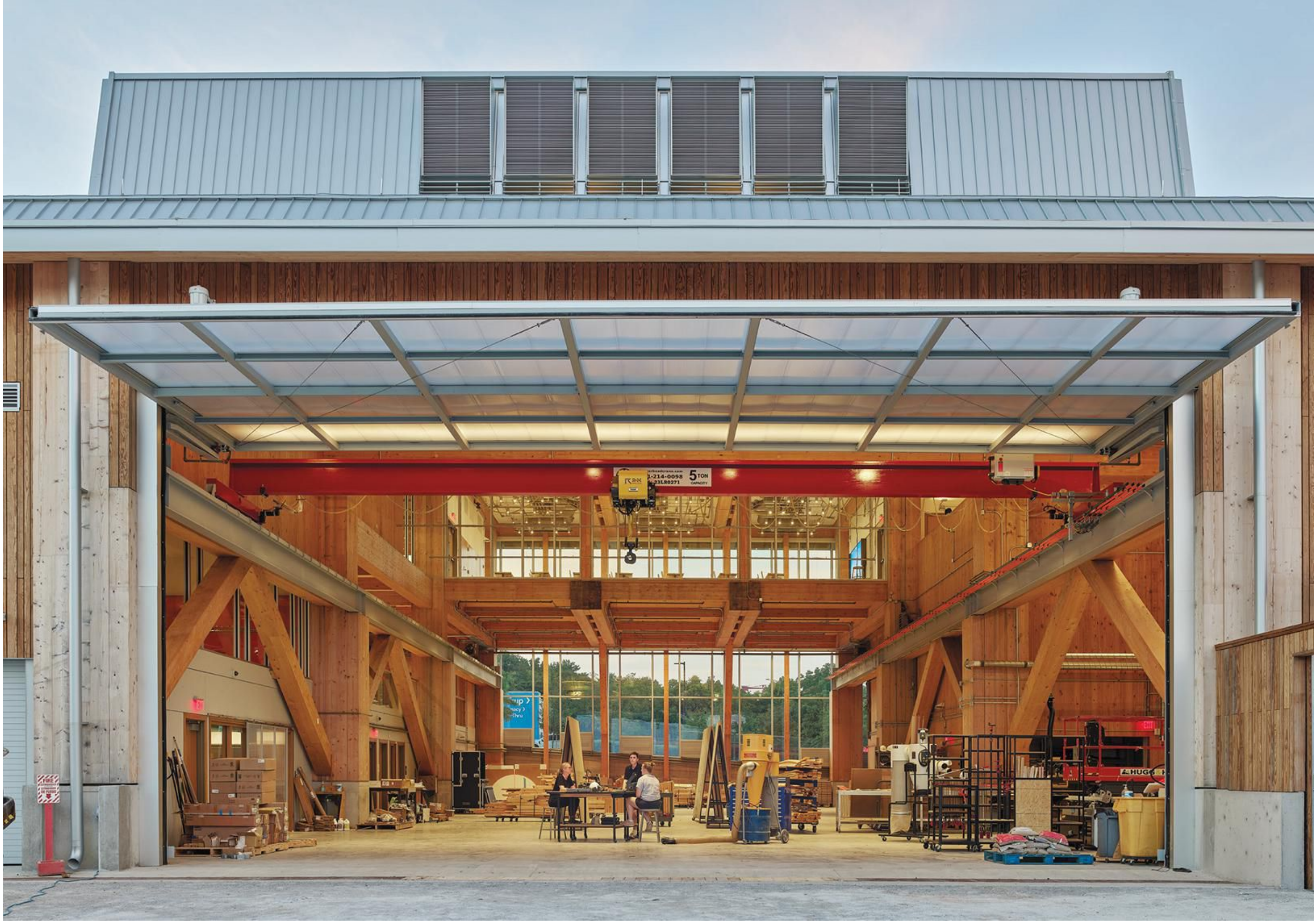
PRELIMINARY GUTTER-BEAM DETAIL

PHOTOGRAPHY: © MODUS STUDIO

ics (2022). Nevertheless, the jury chose Grafton's proposal, citing it "as the one that most convincingly promises an evocative, superbly functioning, and environmentally and aesthetically exemplary building." The jurors "were not focused solely on the material," elaborates Peter MacKeith, Fay Jones School dean, "but also on the fundamentals of architecture—section, natural light, and structure."

The jurors made their recommendation of Grafton's scheme to the university's building committee (of which MacKeith was part) in early February 2020, coincidentally just a month before the announcement of McNamara and Farrell's Pritzker win. Not long after that, Covid interrupted daily life in much of the world and the nation, throwing the construction market and its supply chains into turmoil. The Timberlands Center project did not escape unscathed. The construction cost nearly doubled, from less than \$20 million to \$38.5 million, even though the final building has a smaller volume and 20 percent less floor area than originally planned. Sources point not only to pandemic-induced escalation for the higher price tag, but also to an already heated Northwest Arkansas construction market and competition from another high-profile mass-timber project, the Walmart headquarters in nearby Bentonville, completed by Gensler earlier this year.

In addition to becoming more compact, in the process of moving from a concept to a realized building, the Timberlands Center scheme was also simplified and made more buildable, while keeping the original design's DNA intact. For instance, the roof, or "canopy of light and air," as the architects refer to it, was transformed from a series of V-shaped roofs and skylights resembling the segmented tail of an exotic reptile to a more rational, visually stronger set of peaks and valleys. But despite these changes, the finished building retains the most powerful moves of the competition scheme, including those that celebrate typically prosaic requirements, such as managing stormwater. The structure includes two gutter beams, both several feet deep and clearly legible from the exterior, which perform double duty to support the roof and to channel rainwater. The gutters feed the landscape of a

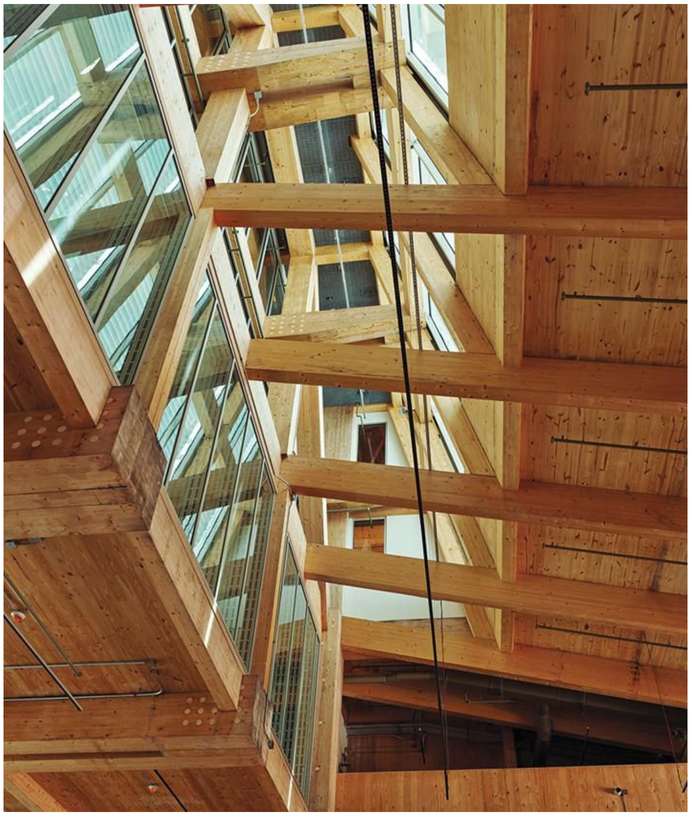


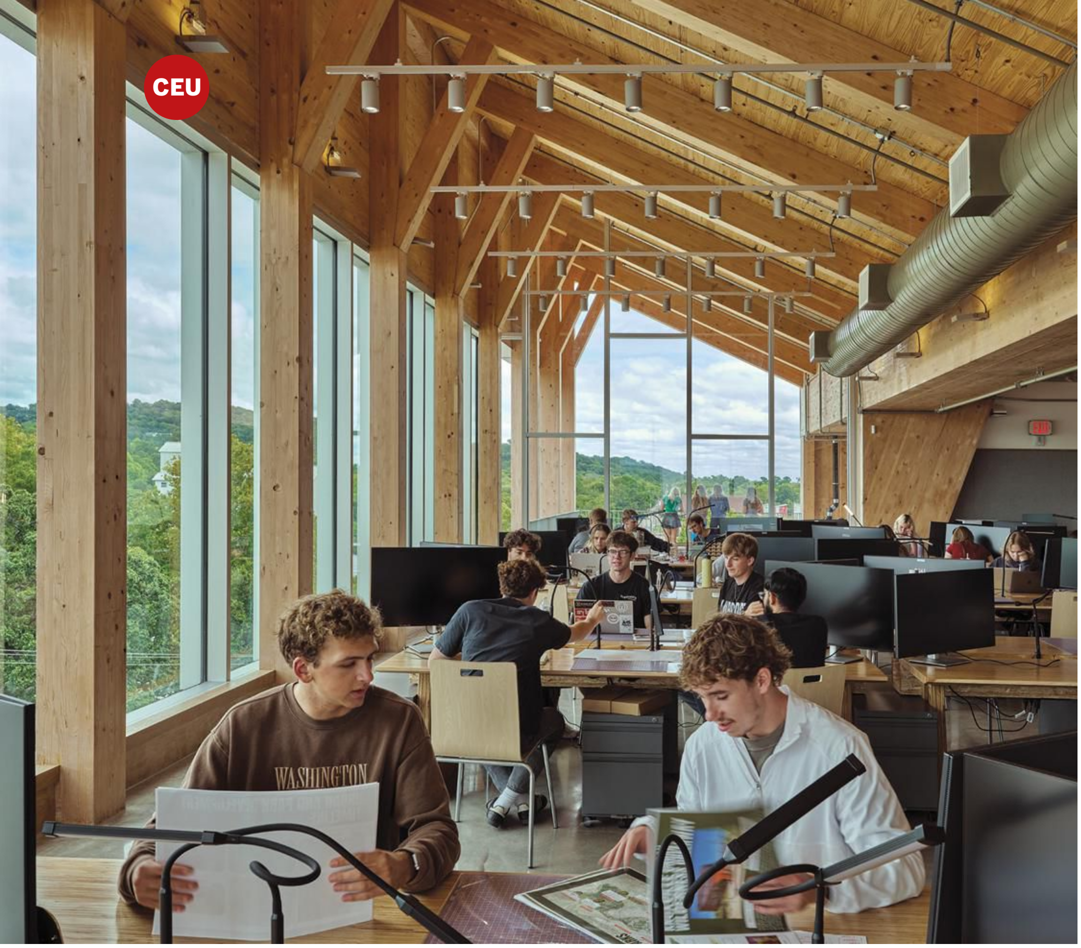
A QUEEN-POST truss (opposite and right) and interior glazing allow visual connections between the 11,000-square-foot fabrication shop (above) and other spaces, including the auditorium and crit areas.

courtyard to the building's west, which includes native loblolly pine trees and a regenerative bioswale. Grafton was surprised to discover that Northwest Arkansas receives about 50 inches of rain per year, about twice as much as Dublin. The rainfall "was a major source of inspiration," says Farrell.

One of the most engaging aspects of the building is its sectional complexity, a hallmark of Grafton's work. This quality is best illustrated by an atrium, where the layered program elements meet the workshop. Here, a glass interior wall (with a special acoustically insulated triple-glazed system at the auditorium) allows the stacked spaces to "borrow" daylight from a skylight and provides a direct view of the fabrication activities below. The configuration also permits the workshop to be naturally ventilated through dampers located near the top of the atrium and via the stack effect, without the need for a traditional cooling system (the space is heated in the winter).

The rich spatial arrangement is enabled by a queen post, a common feature in the roof structures of 14th- and 15th-century barns, notes Mark Whitby, a director at London-based Whitby Wood, which helped develop the structural concept for the building. Here, the truss helps suspend the auditorium above the shop and is one of the few places in the building where steel is used in any significant way. (It is, of course, necessary for the connections and as rebar in concrete foundations and topping slabs.) Although the truss appears to be made entirely of glue-laminated timber (glulam), its two vertical tension





ONE OF TWO gutter beams, which perform double duty to manage rainwater and support the roof, is visible in the top-floor studio space.

members are wood-enclosed steel. The timber wrapper is not for aesthetics, explains Jason Wright, a partner at Modus, but to protect the steel from fire.

If there is one place where the Timberlands Center falls short of its ambitions, it is in the sourcing of its mass timber. The CLT panels that comprise the walls and floor slabs are made of southern yellow pine, grown in the state and fabricated by Mercer Mass Timber (a subsidiary of a Canadian pulp and forest-products company that acquired a Conway, Arkansas, production facility in the summer of 2023 from another mass-timber manufacturer after it filed for bankruptcy). The various hardwoods in the building, including oak, cherry, and walnut, used as stair treads, trim, and other finishes, were also sourced in the region. But it proved most cost-effective to procure the glulam columns and beams making up the building's frame from Europe. They were manufactured of spruce by the long-established Binderholz in Austria. "They were hard to beat on price and capability," says Ben Baldwin, project executive for Nabholz, the general contractor.

Even though the glulam was imported, the project's 62,000 cubic feet of CLT, grown and fabricated in Arkansas, does represent progress for the regional economy and the state's wood-products industry. The Timberlands Center is the university's fourth mass-timber building—following a 700-bed dormitory, a library-storage annex, and an interdisciplinary research facility—and the only one to use CLT from Arkansas. The project supported 52 jobs at Mercer's Conway plant alone, says Ricardo Brites, the company's director of engineering and virtual design and construction. That figure does not include the other jobs along the CLT's supply chain, such as those at sawmills or in transportation, he points out.

Typically, for mass-timber projects, the design-and-construction team conducts a life-cycle analysis (LCA) quantifying the environmental impacts of the building's construction, including the embodied-carbon emissions—and any savings—associated with its materials and where they were sourced. Interestingly, none has been conducted for the Timberlands Center—yet. MacKeith says the LCA will be a faculty research project, highlighting just one of many ways the structure itself serves as a didactic tool rather than just a container for design and fabrication endeavors. The Timberlands Center, with its expressiveness and poetry, will both inspire and instruct architecture students for generations to come. ■

Credits

ARCHITECT: Grafton Architects — Yvonne Farrell, Shelley McNamara, principal directors; Gerard Carty, Philippe O'Sullivan, directors; Matt McCullagh, project architect; Donal O'Herlihy, Shane Twohig, senior architects

ARCHITECT OF RECORD: Modus Studio — Chris Baribeau, Jason Wright, principals; Aaron Speaks, project architect; Zico Smith, design manager; Alli Preston, interior design; Jody Verser, associate architect

CONSULTANTS: Tatum Smith Welcher Structural Engineers (foundations); Robbins Engineering Consultants, Whitby Wood (mass timber); Affiliated Engineers (m/e/p/fp); Ground Control (landscape); Atelier Ten (sustainability); TM Light (lighting); WB Engineers (codes)

GENERAL CONTRACTOR:
Nabholz Construction

CLIENT:
Fay Jones School of Architecture and Design

SIZE: 44,735 square feet

CONSTRUCTION COST: $38.5 million

COMPLETION DATE: August 2025

Sources

MASS TIMBER: Binderholz Holzpak (glulam), Mercer Mass Timber (CLT)

CURTAIN WALL: Kawneer

METAL WALL AND ROOF PANELS: PAC-CLAD

MOISTURE BARRIER: VaproShield

ROOF MEMBRANE: Hydrotech

CERAMIC TILE: Daltile

CONTINUING EDUCATION

To earn one AIA learning unit (LU), including one hour of health, safety, and welfare (HSW) credit, read "Timber Triumph," review the supplemental material found at architecturalrecord.com, and complete the quiz at continuingeducation.bnpmedia.com. Upon passing the test, you will receive a certificate of completion, and your credit will be automatically reported to the AIA. Additional information regarding credit-reporting and continuing-education requirements can be found at continuingeducation.bnpmedia.com.

Learning Objectives

1. Discuss impediments to sourcing regionally grown and fabricated mass timber.
2. Describe the impact of the Covid pandemic on the construction market and its supply chains.
3. Describe the structural components of the Timberlands Center and explain how they enable the building's spatial configuration.
4. Discuss how the structural forces work within these components and their protection from fire.

AIA/CES Course #K2510A

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AIA Continuing Education Provider	GBCI	IDCEC APPROVED	ICC PREFERRED EDUCATION PROVIDER

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Accommodating Movement in Building Design

Exploring how the Earth's elements shape building movement and how the built environment can respond.

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ARCHITECTURAL RECORD + ARMSTRONG

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AIA LU/HSW	IDCEC CEU/HSW	ICC CEU
AIA Continuing Education Provider	IDCEC APPROVED	ICC PREFERRED EDUCATION PROVIDER

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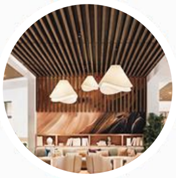

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Acoustical Design for Today's Buildings

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CREDIT: 1 AIA LU/HSW; 1 GBCI CE HOUR; 1 IDCEC CEU/HSW; 1 EDAC CEU; 0.1 ICC CEU

IN | PM | SU

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Sonic Harmony

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IN | AC | SU

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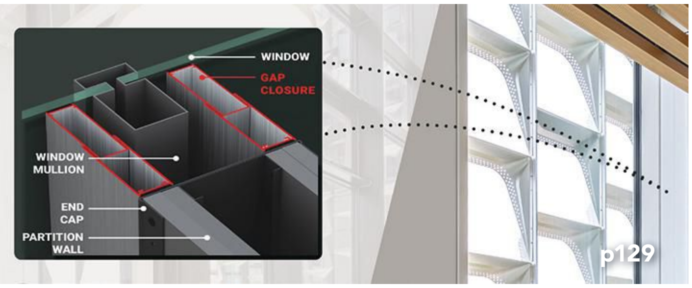

Close the Gap, Perfect The Performance

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LS | PM | IN

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Designing and Integrating Modern Data Centers

Sponsored by Construction Specialties

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BE | PM | SI

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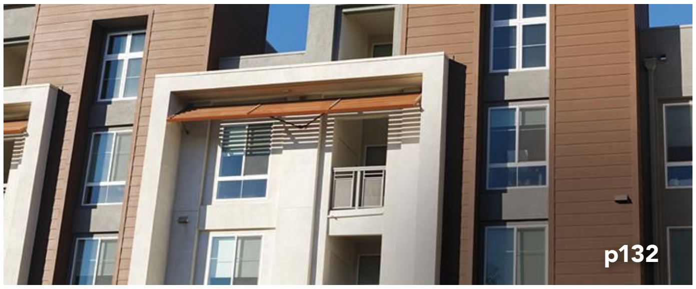

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CATEGORIES

AC	ACOUSTICS
BE	BUILDING ENVELOPE DESIGN
EM	ELECTRICAL AND MECHANICAL
IN	INTERIORS
LS	LIFE SAFETY AND CODES
PM	PRODUCTS AND MATERIALS
SI	SITE INFRASTRUCTURE DESIGN
SU	SUSTAINABILITY

Courses may qualify for learning hours through most Canadian provincial architectural associations.

Addressing the new challenges in healthcare requires innovative solutions, collaboration among stakeholders, and a focus on improving outcomes for patients and providers.

Photo courtesy of PABCO® Gypsum

Creating Connection

Product innovations empower holistic benefits for healthcare spaces

Sponsored by **Bison Innovative Products, New Millennium, A Steel Dynamics Company, PABCO® Gypsum, W. R. Meadows, Inc.**

By Amanda C. Voss, MPP

"The details are not the details. They make the design." – Charles Eames

Whether healthcare projects are pursuing high-tech solutions, tapping into natural elements, or focusing on smaller building sizes, the future of healthcare facility design can be distilled to a single goal: projects that improve patient outcomes and nurture employee retention.[1] Advances in modern materials are enabling design professionals to better meet these demands in healthcare.

The design movement toward community was encapsulated in the 2024 IIDA Healthcare Design Awards. Nominated spaces showcased innovation, empathy, and design that build fellowship.[2] By recognizing the profound impact of the built environment on mood and behavior, nominated projects created spaces where patients and staff felt safe, valued, and heard.[3] By embracing these trends, healthcare spaces can become more efficient, patient-centered, and ready for the future.[4]

INNOVATING TO OVERCOME CHALLENGES

Advances in Domestic Steel

Meeting community needs means being adaptable. Designs that demand flexibility, adaptability, and expansion are a natural fit for structural steel. Structural steel provides ubiquity, strength, and a breadth of offerings for the broad-ranging healthcare market segment that encompasses hospitals, medical office buildings, clinics, rehabilitation centers, imaging centers, senior care, and educational facilities. Scale, complexity,

CONTINUING EDUCATION

1 AIA LU/HSW

1 GBCI CE HOUR

1 IDCEC CEU/HSW

1 EDAC CEU

0.1 ICC CEU

Learning Objectives

After completing this course, the design professional should be able to:

1. Examine new material offerings, such as composite steel and CLD drywall, and evaluate the potential improvements these advances bring to achieving health and safety goals in healthcare projects, as well as contributions to programs like LEED.
2. Assess the impacts of acoustics and other indoor environmental quality measures upon occupant health.
3. Analyze the benefits of green roofs, which include stormwater management and the enhancement of the human experience, and design systems and layers for long-term, durable roofing systems.
4. Explore the holistic benefits of biophilic design and how the integration of nature within the built environment benefits community and wellness.

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Building community in healthcare reaches past the provision of medical services; it involves nurturing a sense of connection and support among patients, families, and providers. White Plains Hospital.

demographics, use propensity, and services are among a fraction of the considerations that go into designing this range of building types. Across this wide spectrum, however, there are a few points of consistency: speed of construction, cost, and quality.

Healthcare environments are frequently challenged by exceptionally large structural loads to accommodate equipment, the elaborate networks of building systems, and the need for a sterile environment. Along with planning for point loads, structural designs must confront various slab depressions or thickened areas providing curbs for sophisticated equipment. Racks of pipes and communication lines hung from the ceiling add to the loading, along with chaseway penetrations that are either core-drilled or framed-out openings in the structural bay, all this while not compromising the fire-rating. Additionally, professionals are challenged to maintain thin floor plates that can meet vibration and deflection demands. These stringent requirements, historically packaged in cold, white, and labyrinthine caverns, are now transitioning aesthetically to friendly, welcoming, and resort-like settings. Enabling design professionals to meet these challenges means providing better products and engaging product manufacturers in order to collaborate for success.

Advancements in steel deck offerings, like riveted liner panels and steel joists developing flush-frame connections have made structural steel even more versatile. The intent is to make installation faster, stronger, and safer. Other developments in composite design include asymmetric beams. The American Institute of Steel Construction is engaged in comprehensive studies on these particular beams. They can pair with various floor types, including long-span composite deck. Asymmetric beams are characterized by having the typical bottom flange of a beam with a thick steel stock replacing the top flange. The shape allows for bearing on the bottom flange instead of the top, integrating the beam into the deck slab, reducing the overall depth of the floor system. The top is encased in concrete, minimum 2-inch cover, potentially eliminating the need for fire suppressive coatings. This increases the speed of installation and overall construction schedule.

Product manufacturers have in-house expertise to assist design professionals with their projects. They are steeped in knowledge of steel joists, beams, and deck. This includes product variations, framing efficiencies, detailing considerations, fire-rated assemblies, acoustics, finish coating systems, and sustainability.

Exposed steel deck has standard, cellular (flat-bottom), and dovetail options in composite and acoustical combinations. Factory-applied finishes likewise feature a range of options to suit project requirements: primers, high-performance coatings, and anti-microbial coatings.

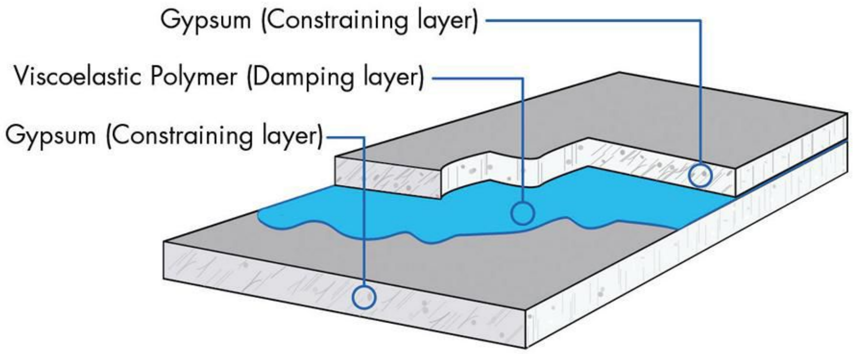
From recycled content to energy-efficient manufacturing, products from the domestic steel industry are at the vanguard of sustainable design. Joist and deck manufacturers can highlight transparent chain-of-custody on sourcing materials, plant-specific EPDs, and LEED Recycled Content for design documentation.

The Latest Evolution in Drywall

Several studies have been conducted to pinpoint strategies for improving design in healthcare facilities. The specification of noise-reducing materials is a key recommendation.[5] Choosing the appropriate wall design is one solution that can help support patient privacy while minimizing noise transmission.

To better reduce noise transmission from one space to another, new drywall products are available that support noise-reducing wall designs. These panels reduce noise by using constrained-layer damping (CLD) technology. CLD panels contain a

Figure courtesy of PABCO® Gypsum


Gypsum (Constraining layer)
Viscoelastic Polymer (Damping layer)
Gypsum (Constraining layer)

Cross section of a CLD panel.

116'
SPAN
82"
DEPTH

STRENGTH IN NUMBERS

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viscoelastic polymer layer that allows the gypsum layers to independently shear, dissipating the acoustic energy of the sound wave. This results in less audible energy passing through the board, in essence reducing the sound transfer between rooms.

The most advanced sound-reducing drywall in the industry is a single-panel solution that is engineered for high sound attenuation and fire resistance. CLD panels can be used for new construction or retrofit projects with no demolition required. CLD drywall can provide additional benefits, including attainment of higher STC ratings at a lower installed cost than other sound reduction options; UL/ULC fire-rated walls and tested STC performance in one design; STC performance not affected with headwall systems and mounted fixtures; and increased sustainability via certified low VOC per CDPH Standard. Some CLD products offer additional advantages, including high-impact, mold-resistant, and RF shielding capabilities. By combining these two critical functions into a single panel, the construction process can be streamlined. This all-in-one approach simplifies building codes and requires less space, material, and labor compared to conventional alternatives. This not only makes projects more efficient but also contributes to sustainability by reducing the number of jobsite deliveries and waste. Additionally, most CLD panels install and finish just like standard drywall, with no special tools or training needed.

CLD panels empower wellness. They also provide choice. In patient room applications, performance isn't affected by headwall systems or mounted fixtures. Some CLD panels offer additional high-impact resistance, mold resistance, RF shielding, and low-frequency tuning options.

Product and Design Advances that Support Green Roofs

A green roof system, as defined by Green Roofs for Healthy Cities, is an extension of the existing roof which involves, at a minimum, high-quality waterproofing, root repellent system, drainage system, filter cloth, a lightweight growing medium, and plants.[6] Green roof systems have advanced radically. They may be modular, with drainage layers, filter cloth, growing media, and plants already prepared in movable, often interlocking grids. Alternatively, green roof designs can be loose-laid or built-in-place, whereby each component of the system is installed separately. A green space could be below, at, or above grade, but in all cases, it exists separately from the ground. Green roofs provide a wide range of public and private benefits.

Photo courtesy of W.R. Meadows, Inc.

Green roofs create unique new ecosystems full of benefits for the building, its occupants, and the surrounding neighborhood.

While the initial costs of green roofs can be higher than those of conventional materials, building owners can help offset some of the costs through reduced energy costs and stormwater management fees, and potentially by the longer lifespan of green roofs compared with conventional roofing materials. Green roofs provide relative benefits over a 50-year lifecycle, including reductions in energy use, surrounding temperature, noise pollution, and stormwater runoff.[7]

There are fundamentals for designing a long-term, thriving, leak-free green roofing system. These include specifying durable roofing, using a Protected Roof Membrane Assembly (PRMA), and ensuring there is no exposed membrane, as this causes accelerated aging. Though often the unsung heroes of a green roof, the layers below the vegetation and growing media are the key to a design's longevity and reliability. Innovative building materials, including insulation, barriers, membrane systems, and surface conditioners, are designed to work together seamlessly, simplifying the specification and installation process for even the most complex roofing and overburden systems. The waterproofing layer must remain constant to offer unmatched protection and serve as the critical foundation for the entire system, safeguarding the project's investment for the long term.

Additionally, using Vegetated Free Zones (VFZ) is a vital and innovative strategy. VFZ refers to areas of roofing with no plants or soil that are covered in roof pavers or roof gravel. Critically, VFZ protects roofing elements around all perimeters, flashing, penetrations, and drains. Designing green roofs with VFZ holds back plants and soil to protect flashing from accelerated degradation. This also allows access for maintenance to sensitive flashing. Typical maintenance includes fertilization, irrigation, weed control, and replanting when necessary. Intensive green roofs might require maintenance exceeding that required for extensive roofs to maintain their aesthetic and public access uses. Additionally, backfill with roof pavers or roof gravel over drainage composite protects drains and chambers from blockage. Buried drains can cause ponding water. Best practice for VFZ includes planning these zones around mechanical equipment, access paths, and all flashing and drains.

Innovations that Expand Amenities Outdoors

New products are helping to remove barriers and facilitate the development of natural spaces within healthcare settings. Adjustable pedestal deck systems provide a unique alternative to traditional deck building methods. They deliver tremendous design flexibility, coupled with ease of installation. Pedestal deck supports are designed to elevate a variety of substrates, including porcelain or concrete pavers, wood tiles, composite materials, fiberglass reinforced plastic (FRP) grating, or conventional wood decking systems. These systems are available in a range of heights and weight-bearing capacities to suit a variety of applications. The pedestal system is one of the most labor- and cost-efficient methods of creating a flat, level deck over a sloped sub-surface. They also open the opportunity to use underutilized outdoor spaces, turning an otherwise wasted space into a functional outdoor amenity.

Deck support systems are impervious to water, mold, and freeze-thaw cycles. Pedestal systems can support decks over occupied space, allowing cavity space for electrical systems, ductwork, and irrigation. Pedestals also elevate the deck surface to meet the threshold, delivering an even and level transition from one space to another. This allows easy access for patrons with different levels of mobility. Using a gravity system, the supports additionally protect roofing membranes and waterproofing, and do not damage or harm the surface below. These broad landscape views inspire an emotional attachment to the building's natural surroundings and promote positive interactions between the building's users and the neighboring ecosystem.

Pedestal decks can help to reduce a

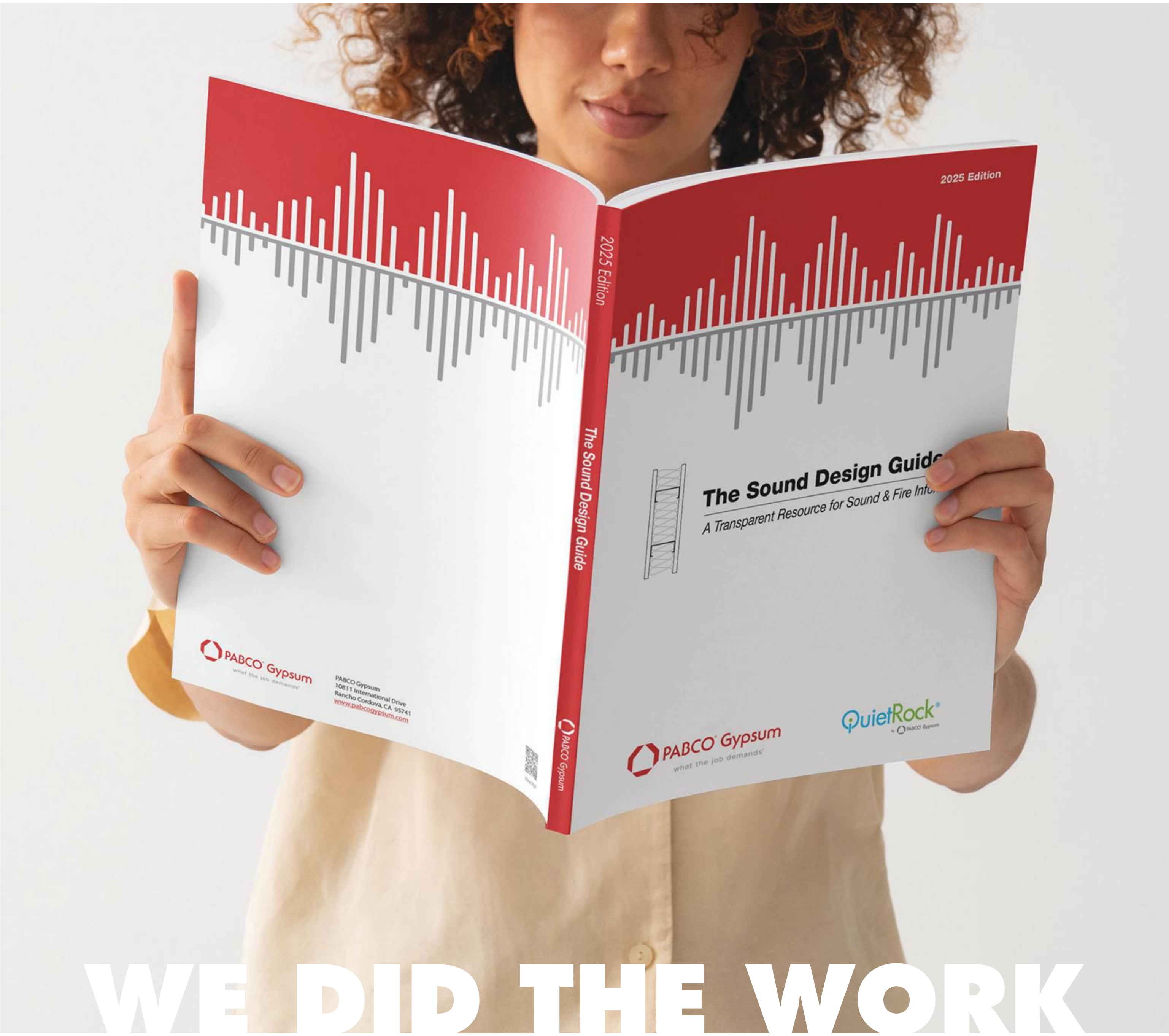
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Photo courtesy of Bison Innovative Products

Adaptability lies at the heart of modern healthcare design, with spaces crafted to grow and evolve alongside patient needs.

building's carbon footprint through a reduction in a roof's ambient temperature, potential for green space, rainwater collection initiatives, and reduced need for roof replacement, avoiding additional construction materials. Where wood tiles are specified, verify the availability of FSC® Certified products. Paver trays provide simple, lightweight, and durable support for porcelain, natural stone, and concrete pavers. Paver trays made from galvanized steel meet the testing requirements for non-combustible surface materials. The paver support trays are designed to enhance the impact and wind uplift resistance and provide additional strength to paver surface materials. Paver trays can be adhered to the desired surface pavers on site before or during installation. Planter cubes integrate with walkways in a modular pedestal deck system, making it easy to design a beautiful outdoor environment. Available with standard irrigation sleeves and drainage holes, cubes can host plant life in the summer and be repurposed for seating and storage in the winter.

BENEFITING COMMUNAL HEALTH THROUGH NATURE

The connection of nature to health and the human experience is overwhelming. Providing a healing garden or a green roof extends the healthcare space and provides a place for social connectivity as well as connectivity to the natural world. Regular interactions with the outdoors are proven to lower blood pressure, reduce stress, expedite healing, and improve a person's mood and focus. More than fifty published studies highlight natural daylight and views of nature as key factors that contribute to faster patient recovery, lower medication reliance,

THE UNIVERSITY OF ARIZONA'S HEALTH SCIENCES AND INNOVATION BUILDING

Architect of Record: CO Architects, associate Swaim Associates
Structural Engineer: John A. Martin & Associates with Martin, White & Griffis
General Contractor: Kitchell

When it comes to training the next generation of healthcare professionals, the University of Arizona's Health Sciences and Innovation Building (HSIB) illuminates the way. The 230,000-square-foot educational facility encourages collaboration between students, faculty, and those practicing in the field via generous and varied spaces. Upon completion, the project received multiple AIA Awards and is LEED Gold Certified.

The building features an enormous 60-foot-tall entry serving as an auditorium. Classrooms, laboratories, study rooms, and offices—necessary program elements—are combined with flexible vocational and training rooms. These spaces can be augmented into learning modules, EMT training procedures, or to provide the requisite space for simulations of emergency scenarios. Open spans are resolved with a long-span composite floor system that meets fire rating, deflection, and vibration criteria.

"With wide open spaces like this, you can just imagine the possibilities for classrooms, labs, auditoriums, and so on. But we couldn't shore it during construction," said Marty Williams, New Millennium. "The costs and safety risk associated with assembling support towers between the tall floor-to-floor heights were just not feasible: up to 60-feet tall in one area between the first and second levels alone."

At these heights, temporary shoring must be eliminated from the structural design. This challenge, along with substantial point loads of equipment, made early collaboration between the manufacturer and design team imperative. Modifying deck depth, deck gauge, span, and concrete cover allowed for customized solutions to meet restrictive controls. Having an expert advisor in the joist and deck industry allowed the team to identify solutions for unique situations, while also helping to optimize for efficiency in repetitive bay studies.

At HSIB and healthcare facilities in general, acoustical control is paramount. Floor-to-floor transfer of sound is governed by Impact Isolation Criteria (IIC) and Sound Transmission Class (STC). Ambient noise is measured in Noise Reduction Coefficient (NRC). In large, open spaces, materials high in NRC Ratings absorb noise. Typically, this is accomplished with the ubiquitous suspended lay-in ceiling tile. Selecting an acoustical deck brings an NRC Rating into the structural system. HSIB uses both strategies: a decorative ceiling treatment for unwanted sound in the front-of-house collaborative areas and an acoustical composite long-span deck in the back-of-house and transition spaces. This gives an exposed structural steel aesthetic with acoustical values, without the expense, labor, and material of a secondary ceiling system.

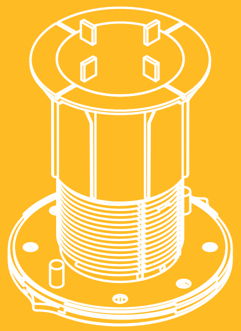

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Photo courtesy of W.R. Meadows, Inc.

This green roof, gracing a busy downtown roof, provides biodiversity and biophilic benefits amid a modern city.

reduced stress for staff and families, and enhanced emotional well-being.

Eliminating Boundaries

Fundamental to a holistic design approach in healthcare is the concept of biophilia. Biophilic design is a design philosophy that encourages the use of natural systems and processes in the design of the built environment.[8] Hospital design plays a tangible role in the restoration of patients. "Biophilic design is more complex and richer than the mere application of vegetation in buildings; it broadens the variety through encompassing different types of nature from physical, sensory, metaphorical, morphological, material to spiritual."[9] The built environment and nature can no longer be viewed as distinct, or even opposing, spaces. For the health of occupants, a joining of what lies within the edifice and the space outside is critical. Bringing the outside into a structure enhances indoor air quality (IAQ), ventilation, natural daylighting, and human health metrics.

Outside, modular deck systems give designers the flexibility to create unique and beautiful rooftop environments. Modular decks allow architects to include a mix of pavers and surface materials, including wood, stone, structural porcelain, crushed rock, grating, artificial turf, and concrete, as well as planter cubes and benches to fashion unique, custom looks. Versatile, adjustable pedestal deck systems can be utilized over any structural surface—on bare structural decks, rooftop decks, roof membranes, green roofs, terraces, compacted grade, pavement, pool surrounds, or within water features. Outdoor decks connect residents to the natural environment through the use of natural materials, such as wood and stone, and incorporate vegetation and greenery into an individual's regular routine through the use of planter cubes and pots.

Modifying hospitals' design by humanizing spaces and reconnecting with nature offers a therapeutic support that can positively impact the patients' psychological and physical well-being; it can also measurably improve their ability to recover.[10] International studies have confirmed that 95 percent of patients and families exposed to direct contact with nature reported lowered stress levels, more positive thoughts, and increased coping ability.[11] In addition, plants in rooms and rooftop gardens in hospitals improved patients' psychological response to treatment, with lower levels of pain, anxiety, and fatigue.[12]

Including outdoor decks can connect to the natural environment using natural materials, such as wood and stone, and foster the incorporation of vegetation and greenery into an individual's regular routine through the use of planter cubes and pots. These areas can also provide occupants with the opportunity to release tension through recreation, sport, and physical activity, thereby improving users' focus, health, and morale. For staff, offering natural spaces on-site increased productivity, with lower illness and absenteeism, better staff retention, and job performance.

Bringing Nature Close

Green roofs and walls are an increasingly popular design feature. In the United States, cities like Washington, D.C., Chicago, Philadelphia, and New York City now offer financial incentives for installing green roofs. Installations have almost doubled since 2008, and now more than 17.5 million square feet of roofs across the country are considered "green."[13]

For large buildings of healthcare campuses, incorporating a green roof means capturing environmental advantages for the structure itself as well as the surrounding area. Chief among these are environmental improvements. Temperature reduction and energy efficiency benefits are key contributors to the growing popularity of green roofs in the United States.[14] Green roofs play a pivotal role in stormwater management. With green roofs, water is stored by the substrate and then taken up by the plants to be returned to the atmosphere through transpiration and evaporation. In summer, green roofs can retain 70-90 percent of the precipitation that falls on them. In winter, green roofs can retain between 25-40 percent of the precipitation that falls on them.

▶ Continues at ce.architecturalrecord.com

Amanda Voss, *MPP, is an author, editor, and policy analyst. Writing for multiple publications, she has also served as the managing editor for Energy Design Update.*

BISON Innovative Products ®
NEW MILLENNIUM A Steel Dynamics Company
PABCO® Gypsum what the job demands®
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PRODUCT REVIEW

Creating Connection

Bison Innovative Products

Photo courtesy of Bison Innovative Products

Bison Rooftop Deck Systems

Bison Pedestals are manufactured in Denver, Colorado, with 20 percent post-industrial recycled materials and have patented features that improve performance and stability. These versatile, adjustable pedestal deck systems create level rooftop decks over sloped surfaces, support a variety of different surface materials, and can be installed over any structural surface.

www.bisonip.com

New Millennium, A Steel Dynamics Company

Photo courtesy of RAEF

Deep-Dek® Long-span Deck for Structural Steel Solutions

Create sweeping interior and exterior spaces with the Deep-Dek® suite of deck profiles. Available in standard and cellular configurations, Deep-Dek® creates a dramatic deep-fluted or smooth exposed surface with subtle shadow lines. Acoustic product variations mitigate ambient noise, replacing the need for secondary ceiling systems.

Its floor counterpart, Deep-Dek® Composite, is a space-saving option ideal for multistory construction projects. Capable of open spans up to 36 feet—including unshored pours up to 22 feet—and thin-profile slabs as thin as 7 inches, the result is a structural steel solution that maximizes ceiling height. Fire-rated assemblies and exceptional acoustics provide versatile and efficient options addressing safety, performance, and cost savings.

www.newmill.com

PABCO® Gypsum

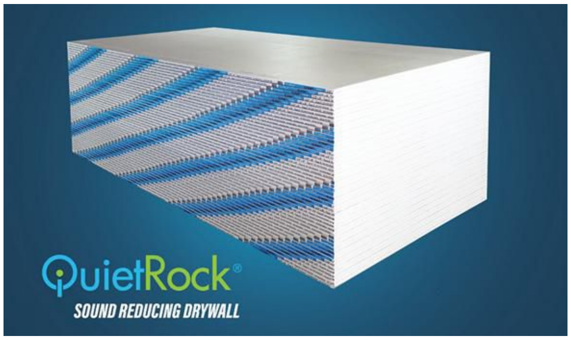


Photo courtesy of PABCO Gypsum

QuietRock® Sound Reducing Drywall

5/8" Type X QuietRock EZ-SNAP® (ES) panel delivers high STC performance and fire resistance in a single, easy-to-install solution. QuietRock's patented EZ-SNAP® technology eliminates excess paper layers in the core that is easily cut with standard drywall tools.

For architects and specifiers, QuietRock ES offers a streamlined alternative to complex and costly traditional STC-rated assemblies. QuietRock ES is an ideal choice for a variety of project types, including mixed-use residential, hotels, healthcare facilities, and commercial interiors with tall ceilings. QuietRock sound-reducing drywall is suitable for use on numerous UL fire-rated designs and is available with nationwide distribution.

www.quietrock.com

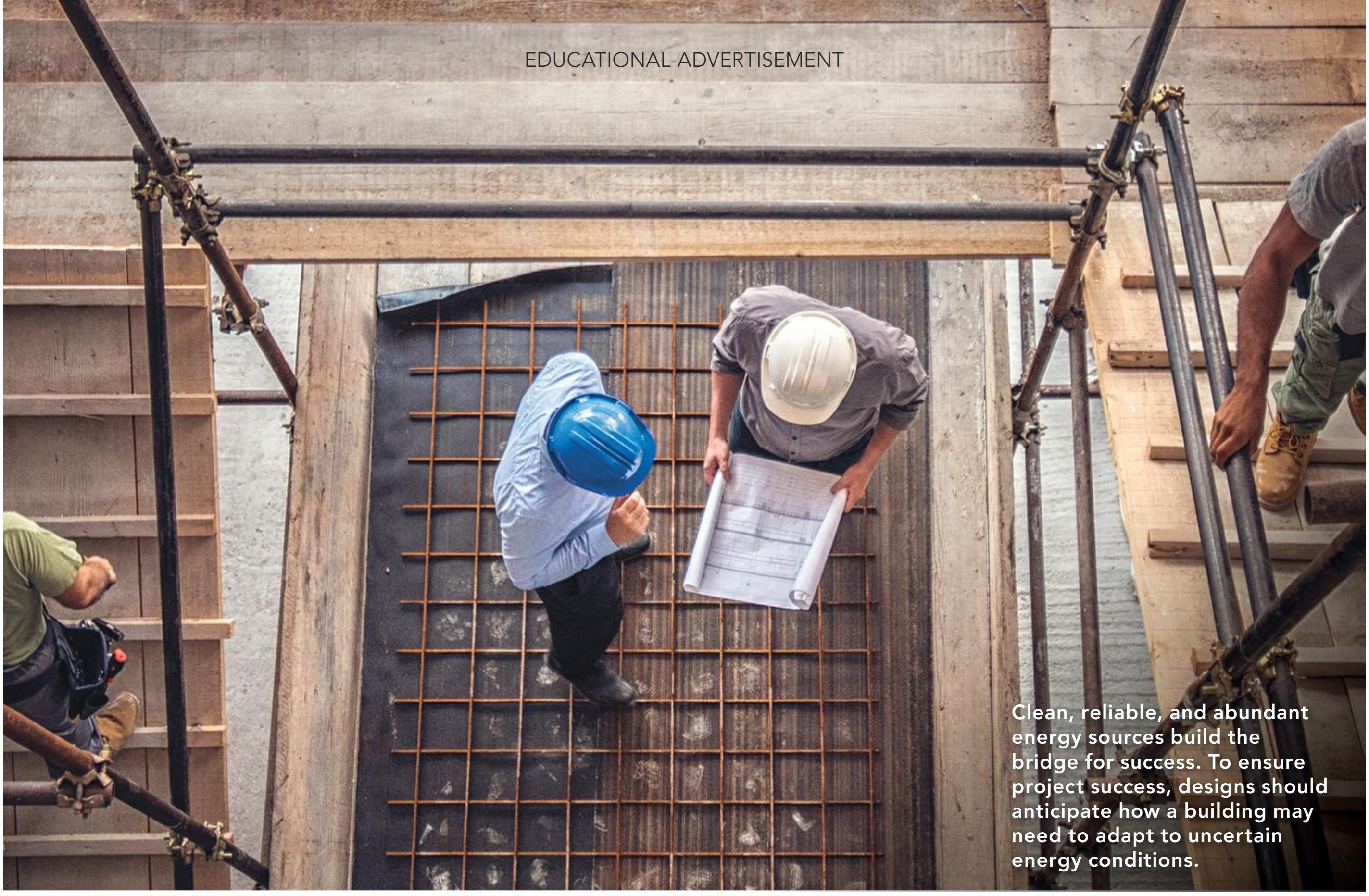
W. R. Meadows Inc.

Photo courtesy of W. R. Meadows

Tough Rubberized Waterproofing Membrane with Superior Flexibility

HRM 714 hot-applied rubberized asphalt waterproofing is a 100% solids blend of asphalts, synthetic rubber polymers, and fillers formulated to provide a tough, seamless membrane with flexibility and low water-vapor permeance. HRM 714 is hot-applied to form a continuous elastomeric membrane. It is ideal for use on plazas and outdoor amenity spaces, green roofs, protected membrane roofing assemblies (PMRA), split-slab and parking decks, tunnels and bridge decks, and similar types of construction where a monolithic waterproofing membrane is desirable.

www.wrmeadows.com



Clean, reliable, and abundant energy sources build the bridge for success. To ensure project success, designs should anticipate how a building may need to adapt to uncertain energy conditions.

All photos and images courtesy of the Propane Education & Research Council

Energy Solutions for Prime, Back-Up, and Microgrids

Power for large-scale systems in commercial facilities

Sponsored by the **Propane Education & Research Council**

By Amanda C Voss, MPP

CONFRONTING THE ENERGY CHALLENGES OF TODAY

On March 25, 2025, during a hearing before the House Energy and Commerce Subcommittee on Energy, the nation's top grid officials testified that the U.S. power system is under growing strain. Following this testimony, an Executive Order was issued in April 2025, *Strengthening the Reliability and Security of the United States Electric Grid*, requesting an analysis of the U.S. power system's ability to support new load growth by 2030. On July 7, 2025, the U.S. Department of Energy (DOE) released its findings.[1]

In summary, the DOE report states that, absent decisive intervention, the nation's power grid will be unable to meet projected demand for manufacturing, re-industrialization, and data centers driving artificial intelligence (AI) innovation. The combined impact of plant closures, an overreliance on intermittent energy sources, and data center growth has highlighted the urgent need for increasing dispatchable energy output.

"This report affirms what we already know: The United States cannot afford to continue down the unstable and dangerous path of energy subtraction that previous leaders pursued, forcing the closure of baseload power sources like coal and natural gas," United States Secretary of Energy Chris Wright said. "In the coming years, America's reindustrialization and the AI race will require a significantly larger supply of around-the-clock, reliable, and uninterrupted power."[2]

The DOE report estimates that an additional 100 GW of new peak-hour supply is needed by 2030.[3] Load growth today is accelerating at a rate not seen in decades. The energy infrastructure industry, which is accustomed to moderate to zero load growth, will be forced to innovate to keep up with the demand. According to the

CONTINUING EDUCATION

1 AIA LU/HSW

1 GBCI CE HOUR

0.1 ICC CEU

Learning Objectives

By the end of this course, you should be able to:

1. Analyze the challenges confronting the U.S. electric grid, in both generation and distribution, while applying responsible solutions and new technologies to overcome these obstacles and add resilience.
2. Apply propane-based technology to support back-up power and microgrid use.
3. Design and specify propane as a fuel source for large-scale power generation systems and prime power.
4. Examine how propane-powered equipment provides a cleaner option than diesel counterparts while also requiring less maintenance and offering lower costs.

To receive AIA credit, you are required to read the entire article and pass the quiz. Visit **ce.architecturalrecord.com** for the complete text and to take the quiz for free.

AIA COURSE #K2510P

report, capacity is not being replaced on a one-to-one basis, and this loss of capacity will lead to shortfalls during periods of low intermittent renewable power generation. To illustrate this point, the DOE report assumes 104 GW of announced plant closures by 2030 will be met with 210 GW of new generation; however, only 22 GW of that new generation will be firm, reliable, dispatchable generation that is available 24/7.[4]

Of the projected 100 GW of new peak-hour supply needed by 2030, 50 GW of that demand is directly attributable to data centers. While data centers can be built in 18 months, it takes more than three times as long to add the new generation required to service those centers.[5] Infrastructure costs to build grid improvements, additional facilities, or extend service are very costly and require a long time for completion.

Ultimately, the DOE warns that retirements plus load growth increase the risk of power outages 100 times in 2030. Even assuming no retirements, the model found that outage risk in several regions rises more than thirty-fold, proving the queue alone cannot close the dependable-capacity deficit.[6]

DOE's analysis shows that, if current retirement schedules and incremental additions remain unchanged, most regions will face unacceptable reliability risks within five years. This compromises both grid stability and the ability to innovate.

New Answers for the Energy Dilemmas of Today (and Tomorrow)

Baseload, dispatchable power will be essential in grid planning.

Carbon emissions are being reduced thanks to liquid fuels like propane and natural gas. In fact, utilities in the southern U.S. have filed requests to add 19,000 megawatts of lower carbon-intensive natural gas-generated power[7]. Propane can play an important role in introducing dependable and resilient power to new and existing projects. Propane produces fewer emissions than the average of the U.S. grid. Nearly 60 percent of current U.S. grid electricity is generated by coal or other fossil fuel sources. Propane produces significantly fewer emissions, according to the US Energy Information Administration.

Propane can be utilized in places not served by natural gas infrastructure and is becoming a mainstay for applications like standby power. In addition, ports like Long Beach in California are using more propane in their operations as part of their long-term emission goals. Propane technology is available now to support prime power, back-up power, and microgrid use. Propane is safe, reliable, affordable, and abundant. Propane is an energy-dense molecule that operates cleanly and can power countless household and business applications. It can be used to operate building system applications—such as water heating, building heating, and cooling—and can provide primary and backup power regardless of power outages or access to public utilities. These characteristics make it ideal for disaster preparedness and crucial for long-term recovery and resilience. Propane is stored on-site and has an indefinite shelf life, unlike diesel. It can provide reliable power to businesses and communities even when the electric grid or diesel fuel fails.

Propane power is stored on-site and has an indefinite shelf life, so it can provide reliable power to businesses and communities even when the electric grid or other options fail.

Based on data from the latest industry sales report, propane companies delivered 823 trillion Btus of energy into the marketplace in 2023. To put that amount in perspective, that is equivalent to the ***annual energy output of 330 million rooftop solar panels.***

READY FOR PRIME TIME: USING PROPANE FOR LARGE-SCALE APPLICATIONS

Propane offers a scalable and resilient energy solution to numerous applications in buildings of any size. With the flexibility and shelf-ready appeal of these options, commercial and industrial companies can adopt energy possibilities, like propane, that are reliable and affordable, while also meeting stringent emissions standards.

Prime Power

Propane prime power generators are exactly what they sound like: The primary source of power for heavy-duty commercial and industrial applications that are isolated, or choose to remain independent, from a central energy grid. These applications include everything from ag and food production operations to microgrids and even critical care facilities.

▶ Continues at ce.architecturalrecord.com

***Amanda Voss**, MPP, is an author, editor, and policy analyst. Writing for multiple publications, she has also served as the managing editor for Energy Design Update.*

ENERGY FOR EVERYONE
propane

The Propane Education & Research Council is a nonprofit that provides leading propane safety and training programs and invests in research and development of new propane-powered technologies. PERC programs benefit a variety of markets, including residential and commercial building.

The Wharton School - Jon M. Huntsman Hall
Philadelphia, Pennsylvania
Architecture Firm: Kohn Pedersen Fox

Photo courtesy of Armstrong World Industries

Sonic Harmony

Where Architecture Meets Acoustics

Sponsored by **Armstrong World Industries**

This session explores the vital role of sound in shaping healthy, sustainable, and inspiring built environments. Drawing on research in indoor environmental quality (IEQ), behavioral science, and biophilic design, it examines how acoustic design influences human wellbeing, productivity, and social connection. Participants will discover how to integrate acoustics seamlessly with aesthetics, using evidence-based strategies and real-world case studies to create spaces that are not only visually compelling but also sonically supportive.

▶ Continues at ce.architecturalrecord.com

CONTINUING EDUCATION

1 AIA LU/HSW
1 IDCEC CEU/HSW
1 GBCI CE HOUR
0.1 ICC CEU

Learning Objectives

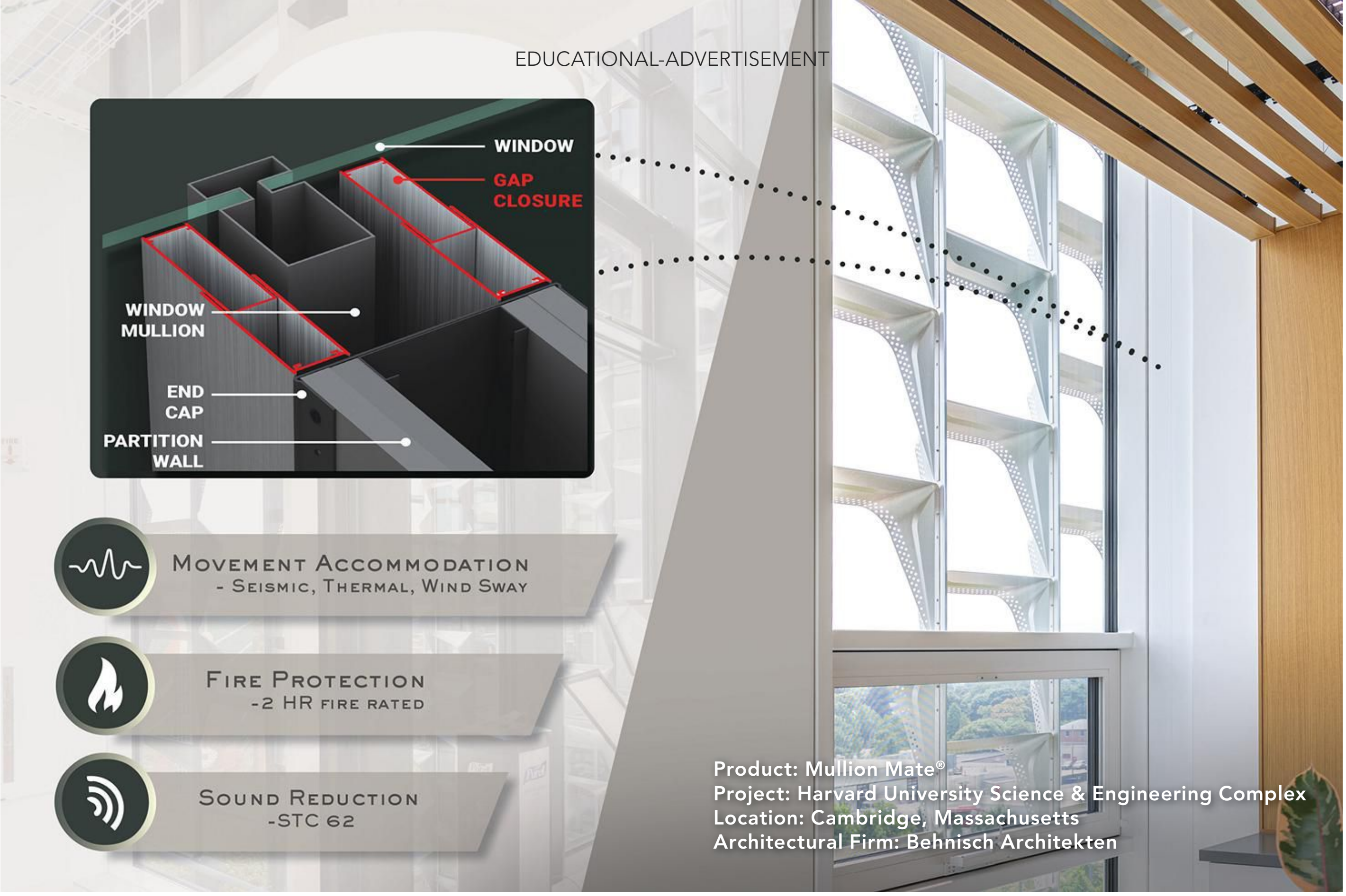
By the end of this course, participants will be able to:

1. Explain indoor environmental quality (IEQ) and how acoustics interact with lighting, air quality, and thermal comfort to influence occupant well-being.
2. Describe the effects of sound on human health and behavior, including reduced productivity, impaired learning, diminished healing, and increased stress.
3. Recognize the multisensory nature of design, understanding how sight, sound, and other senses shape architectural experiences.
4. Apply principles of biophilic design, emphasizing the restorative role of natural soundscapes in built environments.
5. Evaluate evidence-based acoustic design strategies for their impact on sustainability, aesthetics, and occupant well-being across various settings.

To receive AIA credit, you are required to view the entire presentation and pass the quiz. Visit ce.architecturalrecord.com to view the multimedia CEU and to take the quiz for free.

AIA COURSE #K2510J

Armstrong World Industries is a leader in the design and manufacture of innovative commercial ceiling and wall systems. At home, at work, in healthcare facilities, classrooms, stores, and restaurants, Armstrong offers interior and exterior ceiling and wall solutions that help create healthy, sustainable spaces that protect occupants and cultivate well-being and comfort so they can be at their best. armstrongceilings.com/commercial


WINDOW
GAP CLOSURE
WINDOW MULLION
END CAP
PARTITION WALL
MOVEMENT ACCOMMODATION - SEISMIC, THERMAL, WIND SWAY
FIRE PROTECTION -2 HR FIRE RATED
SOUND REDUCTION -STC 62

Product: Mullion Mate®
Project: Harvard University Science & Engineering Complex
Location: Cambridge, Massachusetts
Architectural Firm: Behnisch Architekten

Image courtesy of Gordon Incorporated

Close the Gap, Perfect The Performance

Acoustical, seismic, thermal, wind, and fire-rated gap closures

Provided by **Mullion Mate®**

Explore the challenges of closing the gap between glass facade and interior partitions in commercial buildings - a critical architectural junction that impacts fire safety, acoustic performance, and movement resilience. In this course, participants will learn how pre-assembled, extruded aluminum partition gap closures can replace outdated drywall-based methods, providing a faster, safer, and code-compliant solution. Third-party certified testing standards (ASTM, UL) are examined to demonstrate the importance of validated performance. The course will guide test-takers on how to evaluate, specify, and detail high-performance partition closure systems in their projects.

Continues at ce.architecturalrecord.com

CONTINUING EDUCATION

AIA Continuing Education Provider 1 AIA LU/HSW
IDCEC APPROVED 1 IDCEC CEU/HSW
PREFERRED EDUCATION PROVIDER 0.1 ICC CEU

Learning Objectives

After completing this course, you should be able to:

1. Identify the architectural and performance challenges in closing the gap between glass facade and interior partition walls in commercial buildings.
2. Evaluate certified solutions for partition gap closures in terms of fire resistance, acoustics, seismic, thermal, and wind sway accommodation.
3. Identify the benefits of using factory-assembled, expandable gap closures over traditional drywall methods.
4. Apply proper specification practices to ensure code compliance, performance, and durability in partition gap closure systems.

To receive AIA credit, you are required to view the entire presentation and pass the quiz. Visit **ce.architecturalrecord.com** to view the multimedia CEU and to take the quiz for free.

AIA COURSE #K2508T

MULLION MATE®
PARTITION GAP CLOSURES

Mullion Mate® Partition Gap Closures deliver a sleek, high-performance solution for closing vertical gaps between glass facades and interior partition walls. Engineered from durable extruded aluminum, Mullion Mate® combines high STC-rated acoustics, up to 2-hour fire resistance and the flexibility to accommodate building movement from seismic, thermal, and wind-sway activity. Designed to integrate seamlessly with modern interiors, it enhances safety, comfort, and design integrity. With over 35 years of proven performance, Mullion Mate® - the original partition gap-closure remains the trusted choice for architects and contractors seeking high performance without compromising design. **www.mullionmate.com**

Sci-fi meets the real world in data center design. Architects need to keep up with the latest innovations and design demands for power, cooling, and security to compete in this expanding field.

All photos courtesy of Robert Benson Photography

Designing and Integrating Modern Data Centers

Understanding technology, cooling strategies, and architectural solutions to support the rise of AI and cloud infrastructure

Sponsored by **Construction Specialties**

By Andrew A. Hunt

This article explores the design, infrastructure, and evolving technologies of modern data centers. As the demand for AI and cloud services expands, data centers have become essential components of the built environment. This course provides a historical overview of data center development and examines how evolving computational loads have transformed cooling systems, building resilience, and visibility within communities. Special attention will be given to the transition from air-cooled to liquid-cooled systems, heat mitigation and reuse strategies, and architectural solutions to reduce noise and visual impact. Through this lens, participants will better understand the intersection of performance, sustainability, and livability in today's digital infrastructure.

THE RISE OF DATA CENTERS

Data centers are the new buzzword that is captivating the attention of our current world. But what exactly are data centers? To understand the design expectations of these unique and somewhat mysterious new building types, it is important to have a general grasp of the history of data centers and how they evolved from simple office utility rooms to the multi-million square foot complexes.

A Brief History

The modern world runs on data, and behind every internet search, digital purchase, cloud file sync, or AI-generated result lies a data center quietly doing the heavy lifting. These facilities have evolved

CONTINUING EDUCATION

1 AIA LU/HSW

1 GBCI CE HOUR

1 IDCEC CEU/HSW

1 IIBEC CEH

0.1 ICC CEU

Learning Objectives

By the end of this course, participants will be able to:

1. Outline the rapid growth of data centers and identify the different types and functions of these new structures.
2. Describe the technologies involved in operating a data center.
3. Examine the shift in the technologies from air-cooled to liquid-cooled in data centers.
4. Employ best practices in specifying screens to hide or conceal mechanical components for data centers.

To receive AIA credit, you are required to read the entire article and pass the quiz. Visit **ce.architecturalrecord.com** for the complete text and to take the quiz for free.

AIA COURSE #K2510D

dramatically over the past several decades, mirroring the growth of computing itself. What started as simple centralized mainframes housed in secure government buildings has exploded in scale to globally distributed cloud infrastructures and high-density AI-driven server farms.

The concept of a data center dates back to the earliest days of electronic computing. In the mid-20th century, mainframe computers such as the UNIVAC and IBM 701 required dedicated rooms with controlled environmental conditions to operate reliably. These early computing centers were largely the domain of military, academic, or corporate institutions. The physical spaces housing these machines were often highly secured, air-conditioned environments that foreshadowed the purpose-built facilities we now recognize as data centers.

By the 1960s and 70s, organizations increasingly used centralized computing infrastructure to process payroll, store customer records, and automate logistics. These computing rooms were supported by raised flooring systems to accommodate cabling and airflow, uninterruptible power supplies, and basic climate control systems.

The term "data center" itself gained broader usage during the 1980s and 90s as businesses embraced local area networks (LANs), client-server computing, and early enterprise resource planning systems. During this time, colocation centers also began to emerge, allowing multiple companies to rent space in shared facilities to run their servers and IT hardware. These early commercial data centers typically prioritized uptime, redundancy, and physical security, especially for financial institutions and telecommunication providers.

Welcome to the Internet

The rise of the internet in the 1990s ushered in the first true wave of explosive growth in data center infrastructure. As websites became central to business operations and e-commerce platforms like Amazon and eBay gained prominence, the need for always-on, scalable, and resilient server infrastructure surged. Companies built out large-scale server farms to deliver websites, host user data, and process online transactions.

Data centers can be stand-alone structures with over a million square feet of space, or incorporated into existing designs, such as university campus buildings.

By the early 2000s, the model shifted again with the development of web applications, online gaming, and social media. Companies such as Google, Facebook, and Yahoo required massive server capacity to deliver increasingly dynamic, personalized content to users around the globe. These demands fueled the growth of massive single-user hyperscale data centers dedicated to supporting the operations of a single cloud or internet company, often numbering in the hundreds of thousands of servers per site.

During this period, data centers became a recognized building type, with design firms, equipment manufacturers, and construction teams specializing in their development. Key design priorities included redundant power systems of N+1 or 2N configurations. N+1 and 2N describe redundancy levels for power, cooling, or other essential systems. "N" means the exact capacity needed to handle the load. N+1 means there's one extra unit beyond that – as redundancy – to ensure operations continue without interruption. 2N means full duplication or two completely independent systems, each capable of handling 100% of the load. Beyond power supply stability, fire suppression systems, biometric security, and increasingly sophisticated HVAC infrastructure became critical design components.

The Cloud

The next major leap in the evolution of data centers came with the proliferation of cloud computing in the late 2000s. In simple terms, the cloud is a network of remote servers accessed via the internet that store, process, and manage data or applications.

▶ Continues at ce.architecturalrecord.com

***Andrew A. Hunt** is Vice President of Confluence Communications and specializes in writing, design, and production of articles and presentations related to sustainable design in the built environment. In addition to instructional design, writing, and project management, Andrew is an accomplished musician and voice-over actor, providing score and narration for both the entertainment and education arenas. www.confluencec.com https://www.linkedin.com/in/andrew-a-hunt-91b747/*

CS Construction Specialties®

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Durability and sustainability are deeply interconnected, especially when it comes to specifying paints and coatings. By selecting the right product for the right substrate and ensuring proper surface preparation, design professionals can greatly extend the life of a finish while minimizing maintenance needs and environmental impact.

Photo courtesy of Behr Paint Company

Specifying Coatings That Last

The role of paints and coatings in sustainable architecture

Sponsored by **Behr Paint Company**

Durability is the foundation of sustainable architecture, as long-lasting building materials reduce maintenance needs and extend a project's service life, supporting responsible construction practices. This is especially true for paints and coatings, which not only enhance a design's aesthetic vision but also protect surfaces and preserve their integrity over time. Proper coating specification is fundamental to ensuring durability and long-term protection of substrates, making it a critical component of sustainable building solutions.

This course provides an in-depth exploration of why paint specification, substrate preparation, coating performance, and application all need to be carefully considered. Design professionals will gain the knowledge to make informed decisions that enhance building aesthetics, durability, and environmental performance, ensuring sustainable, long-lasting finishes.

▶ Continues at ce.architecturalrecord.com

CONTINUING EDUCATION

1 AIA LU/HSW

1 IDCEC CEU/HSW

1 GBCI CE HOUR

0.1 ICC CEU

Learning Objectives

After completing this course, you should be able to:

1. Describe the importance of specifying the right coating for the right substrate.
2. List the five levels of drywall finishing and the different coating gloss and sheen levels.
3. Identify common coating issues, understand their root causes, and how to prevent them.
4. Outline the specification and submittal review process.
5. Explain how durability is a key component of sustainability.

To receive AIA credit, you are required to view the entire presentation and pass the quiz. Visit **ce.architecturalrecord.com** to view the multimedia CEU and to take the quiz for free.

AIA COURSE #K2509J

Founded in 1947, Behr Paint Company is one of the largest manufacturers of paints, primers, decorative finishes, stains, surface preparation, and application products for do-it-yourselfers and professionals in the United States, Canada, and Mexico. Behr carries a full line of architectural and professional-grade paints, primers, and specialty products designed to meet the specifications of architects and designers for all types of construction and project conditions. The majority of BEHR® & KILZ® Products are GREENGUARD® Gold certified for low VOC emissions, contributing points toward green building rating systems including LEED, WELL, and the Living Building Challenge®. And Behr is proud to be named the Master Painters Institute Green Performance Champion for 2025, which honors manufacturers committed to green performance in the MPI Extreme Green™ ("X-Green") categories*. For more information, visit Behr.com/Pro to learn about products, color tools, and services.

*GREENGUARD is a registered trademark of UL LLC. For more information, visit ul.com/gg. Certificates can be found on: spot.ul.com. See usgbc.org/LEED for details. *The MPI Green Performance Champion is determined by comparing the ratio of X-Green listings to the total number of listings in categories that have X-Green certification available. For more information, visit www.mpi.net/champions.*

© Osman Rana

Every day, materials that are made with forced labor make their way into our buildings, homes, and landscapes.

Design for Freedom is a movement to address this pressing humanitarian crisis by reimagining architecture, raising awareness, and inspiring responses to disrupt forced labor in the building materials supply chain.

join the movement to disrupt forced labor in the building materials supply chain

- Read the **Design for Freedom Report** to learn how forced labor is embedded into our buildings.
- Utilize the **Design for Freedom Toolkit**, a practical resource for professionals to incorporate an anti-slavery ethos into their practices.
- Demonstrate your organization's commitment to ethical and sustainable sourcing in the office with **Grace Farms' premium coffees and teas** that give back 100% of profits to support Design For Freedom.
- Sign up for the Design For Freedom monthly **newsletter**.

Through all our collective efforts, we can transform the construction industry, compel change, and elevate human dignity.

Visit **designforfreedom.org** or scan the QR code to learn more and access our free resources.

design for FREEDOM by grace farms

Ongoing Exhibitions

Four Five Six
New York
Through November 23, 2025
New York's a83 gallery kicks off its 2025–26 exhibition programming with a show tracing the conceptual, academic, and professional practice of Brussels-based OFFICE Kersten Geers David Van Severen over the past decade. Evolving from the forthcoming publication designed by Joris Kritis (Buchhandlung Walther König, 2025), *Four Five Six* features 96 new serigraph prints of photographs by Bas Princen, Stefano Graziani, and Giovanna Silva, produced in collaboration with a83, alongside OFFICE models and artworks by Rita McBride. Cocurated by the firm's Jelena Pančevac with Clara Syme and Owen Nichols of a83, *Four Five Six* is the first exhibition in the United States for the practice, which was recognized as a 2009 Design Vanguard.
See a83.site.

INHABIT: Edith Farnsworth House and Environs in Four Seasons
Plano, Illinois
Through November 23, 2025
Staged on the grounds of the Mies van der Rohe–designed Edith Farnsworth House, owned and operated by the National Trust for Historic Preservation as a historic house museum, this multimedia exhibition features work by the institution's 2025 artist-in-residence, the architect and photographer Tom Rossiter. *INHABIT* is the culmination of Rossiter's year-long residency exploring the intersection of architecture, culture, and nature. Using time-lapse photography, he positioned cameras both inside the Farnsworth House and across the Fox River, capturing a frame every 20 seconds for 24 hours during each of the four seasons. The resulting film and image installation allows audiences to experience the house both as a frame for its surroundings and environment in relation to the house, creating a meditation on time, design, and place. The installation is accompanied by a soundscape of Native American music and ambient recordings collected during Rossiter's work sessions at the site, deepening the viewer's sense of presence and reflection. For more information, see edithfarnsworthhouse.org.

New Hudson Valley Houses
Rhinebeck, New York
Through December 2025
Now on view at 'T' Space's Archive Gallery, *New Hudson Valley Houses* features 10 recently designed residences by five architects, within three hours of New York City. The works are presented solely through models and drawings, inviting viewers into the design process. The houses are at different stages of design, and each is unique to its situation, with four shared aspirations: maximum preservation of landscape, individuation of expression, experiments with material, detail, and scale, and ecological embedding in the landscape. The architects included are SAA/Stan Allen Architect,

DOORS, WINDOWS

LIFT-STRAP BIFOLD DOORS AND ONE-PIECE HYDRAULIC DESIGNER DOORS
WR

Schweiss Doors, Moving Walls
Schweiss Doors manufactures unique custom designer doors, one-piece hydraulic doors and patented lift-strap opening/closing bifold doors.

Product Application
- Moving doors and walls
- You think it, we build it
- Custom designed storefronts, and more...

Performance Data:
- Faster, safer operation
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Garrick Ambrose, Steven Holl Architects, Toshiko Mori Architect, and MOS. See tspacerhinebeck.org.

The Reimagined City
San Francisco
Through January 19, 2026
Curated by RECORD contributing editor John King and by Robin Abad, this exhibition at San Francisco's Center for Architecture + Design invites visitors to explore the City by the Bay's evolving urban landscape, celebrating the beauty of both the new and the historic. From revitalized streetscapes to hidden architectural gems, *The Reimagined City* encourages a fresh perspective on familiar surroundings. See centersf.org.

Eyes on the Future: Evolving Hotel Design at Populus
Chicago
Through February 28, 2026
Through architectural models, drawings, material samples, and more, discover the intention and process behind the design of Populus (RECORD, December 2024), Studio Gang's recent hotel project in downtown Denver. The building's signature "aspen eye" windows illustrate a way contemporary hotels can connect more closely with their local community and environment, simultaneously transforming the firm's Chicago gallery into a glimpse of Colorado. See studiogang.com.

Upcoming Exhibitions

Whose America?
New York
October 16–January 10, 2026
The National Academy of Design's first bicentennial exhibition examines the United States' relationship to the idea of America in all its pluralities, organized to unpack the myriad influences—regional, political, and cultural—that have figuratively shaped its contemporary landscape. In celebration of this diversity and the different experiences of

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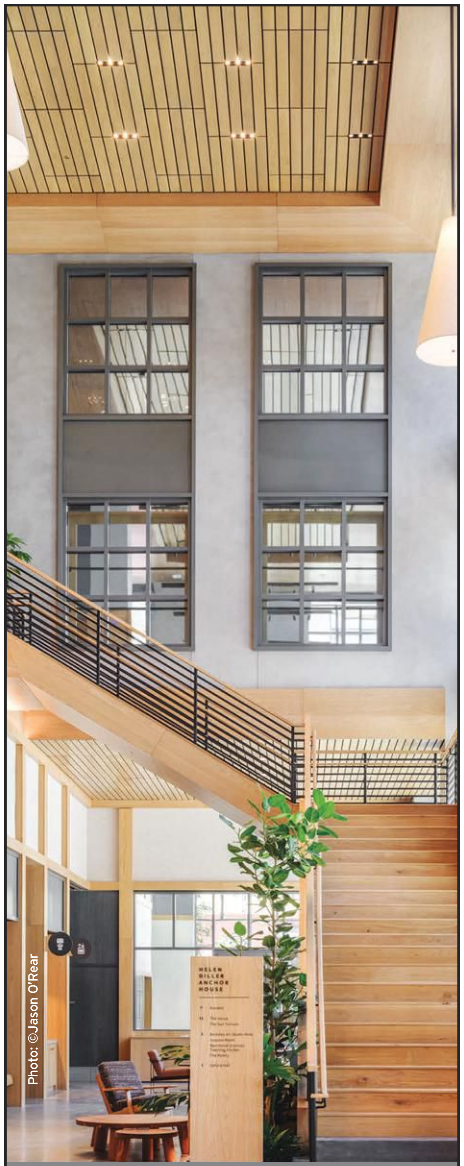
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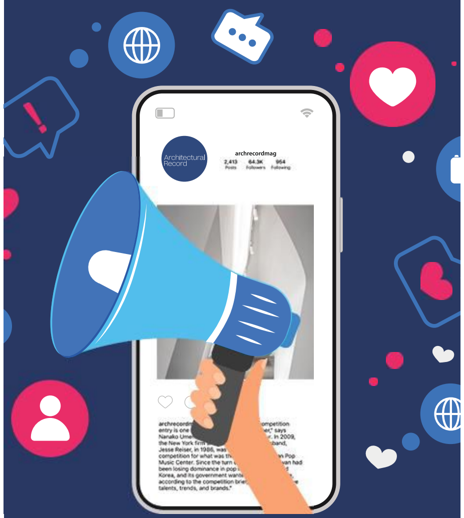

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diaspora, artists from Argentina, Brazil, Canada, Colombia, Cuba, Dominican Republic, El Salvador, Guatemala, Mexico, and Puerto Rico will be included in the exhibition. Organized by the Academy’s associate curator, Natalia Viera Salgado, and guest curator Gee Wesley, *Whose America?* features work by National Academicians such as J. Yolande Daniels, Maya Lin, and Carmen Herrera. See nationalacademy.org

Upcoming Events

Innovation Conference
New York
October 30
RECORD’s Innovation Conference returns for its latest edition with featured speakers Craig Dykers, founding partner of Snøhetta; Jennifer Bonner, founder of MALL; Groupwork chairperson Amin Taha; and French 2D partners Anda and Jenny French. The daylong program will conclude with a presentation of the magazine’s inaugural Architect of Record Award, followed by a reception honoring the first cohort of Architectural Record Awards recipients. See architecturalrecord.com/innovation-conference.

imm Cologne
Cologne, Germany
January 20–23, 2026
After taking a time-out in 2025, the imm Cologne contemporary-furniture fair returns for its 2026 edition. Under the central theme of “World of Interiors,” imm marks the start of the new interior-design season and is set to attract exhibitors from over 26 countries. Segments shown are tailored for low to medium-range price points, with an emphasis on functionality and sustainability. For more, see imm-cologne.com.

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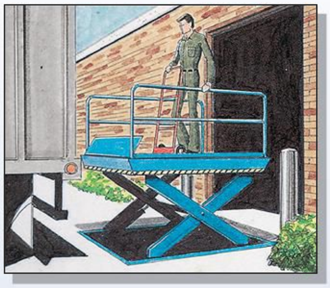

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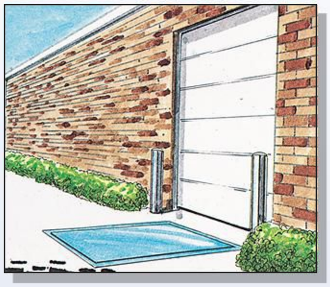

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Advertisers Index

Advertiser	Page
Advance Lifts INC	136
Aluflam Na LLC	135
Architectural Record - Academy of Digital Learning: Armstrong	114
Architectural Record - Academy of Digital Learning: Construction Specialties	113
Architectural Record - ACE Mentor	138
Architectural Record - AR Innovation Conference	6, 7
Architectural Record - DesignED Podcast	105
Architectural Record - Education Exchange	78
Architectural Record - Find us on Social!	136
Architectural Record - Grace Farms	133
Architectural Record - October Webinars	76, 77
Architectural Record -Archtober	137
Armstrong World Industries, Inc.	CVR2, 1, 128
ATAS International	65
Behr	132
Belden Brick Company, The	33
Bison	123
BOK Modern	70
Carlisle Syntec	64
CAST CONNEX	12
Chicago Architecture Biennial	CVR3
Construction Specialties	130, 131
DeepStream Designs, Inc.	62
Duro-Last, Inc.	60
Forte Opening Solutions	9
Fry Reglet Corporation	34
Gordon Inc.	18, 59, 129
Hanover Architectural Products	8
Kalwall	73
Marvin Lumber and Cedar Company, LLC	4, 5
Modernfold	56
MOZ Designs	72
Nakamoto Forestry	71
NanaWall	27
National Glass Association	41
National Terrazzo & Mosaic Association	CVR4
New Millennium	119
Nucor Corporation	11
PABCO Gypsum	121
Petersen Aluminum	68
Propane Education and Research Council (PERC)	126, 127
Reef Industries, Inc.	135
Rieder North America Inc	17
Rulon Company	20
Salsbury Industries	63
Schlage	2, 3
Skyscraper Museum, The	10
Steel Dynamics	67
Technical Glass Products	49
Versico Roofing Systems	74
Vitro Architectural Glass (Formerly known as PPG Glass)	15
WR Meadows	75, 117
YKK AP	19

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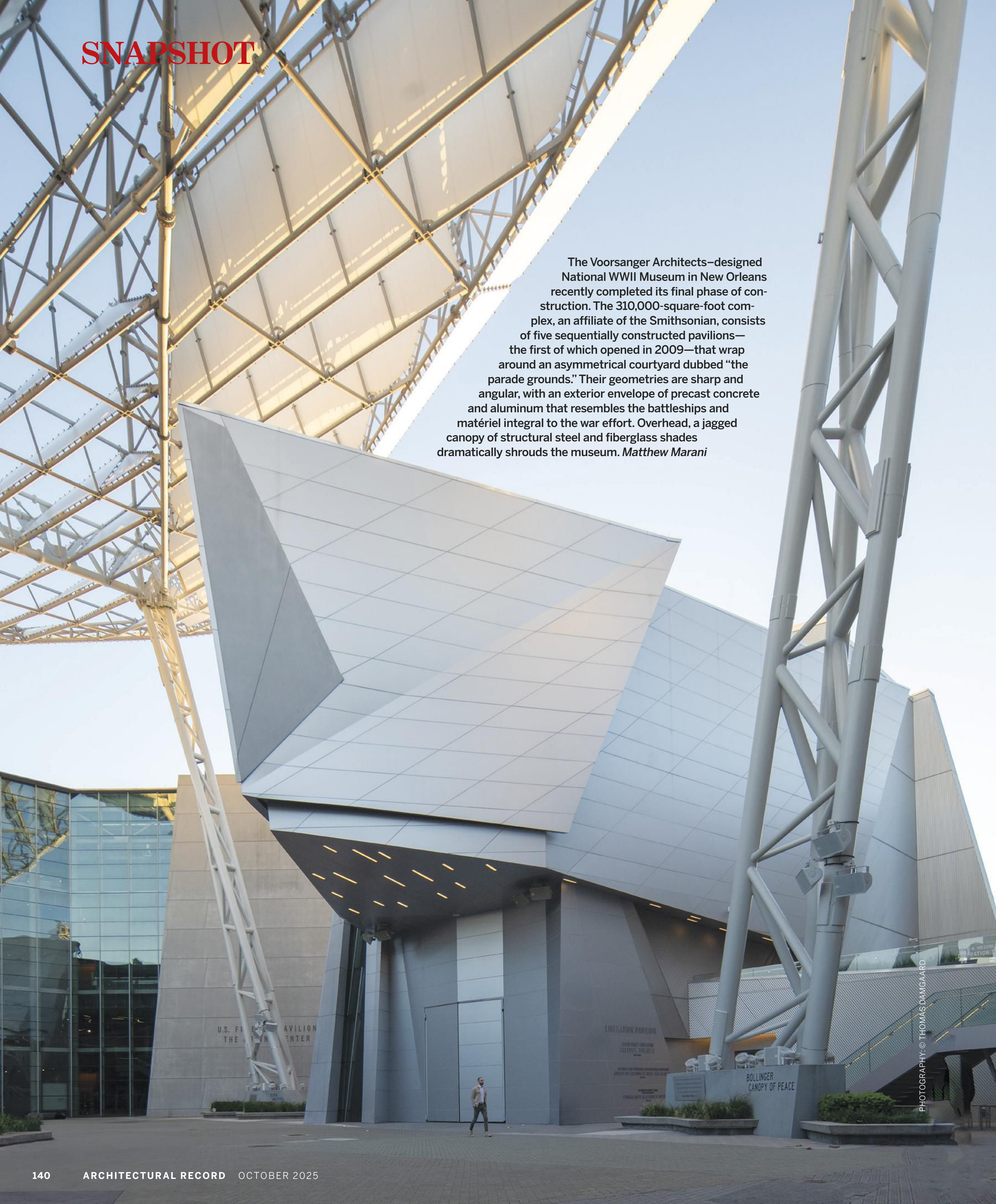
Ⓡ Regional Insert

SNAPSHOT



The Voorsanger Architects–designed National WWII Museum in New Orleans recently completed its final phase of construction. The 310,000-square-foot complex, an affiliate of the Smithsonian, consists of five sequentially constructed pavilions—the first of which opened in 2009—that wrap around an asymmetrical courtyard dubbed “the parade grounds.” Their geometries are sharp and angular, with an exterior envelope of precast concrete and aluminum that resembles the battleships and matériel integral to the war effort. Overhead, a jagged canopy of structural steel and fiberglass shades dramatically shrouds the museum. *Matthew Marani*

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SHIFT

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